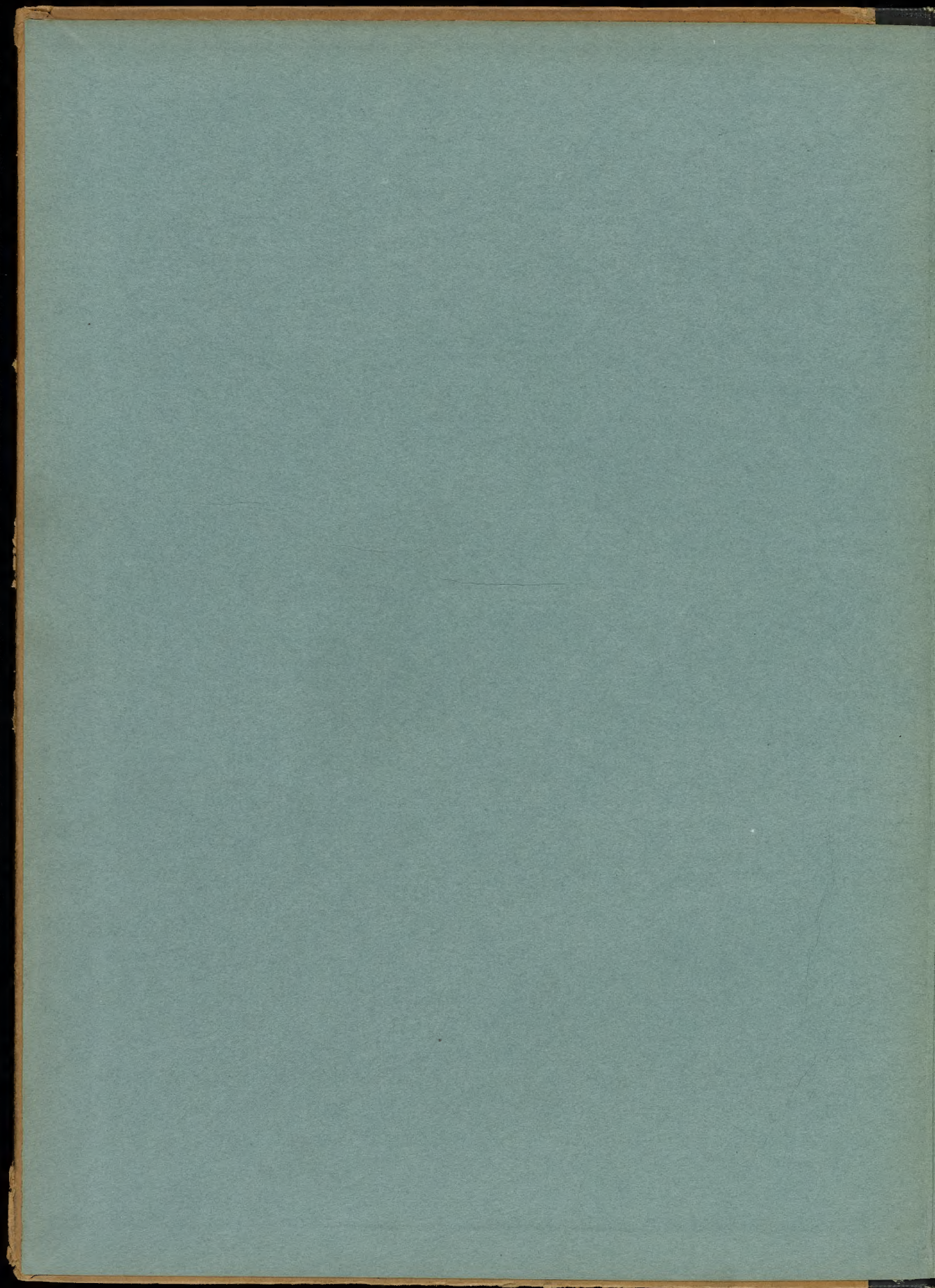


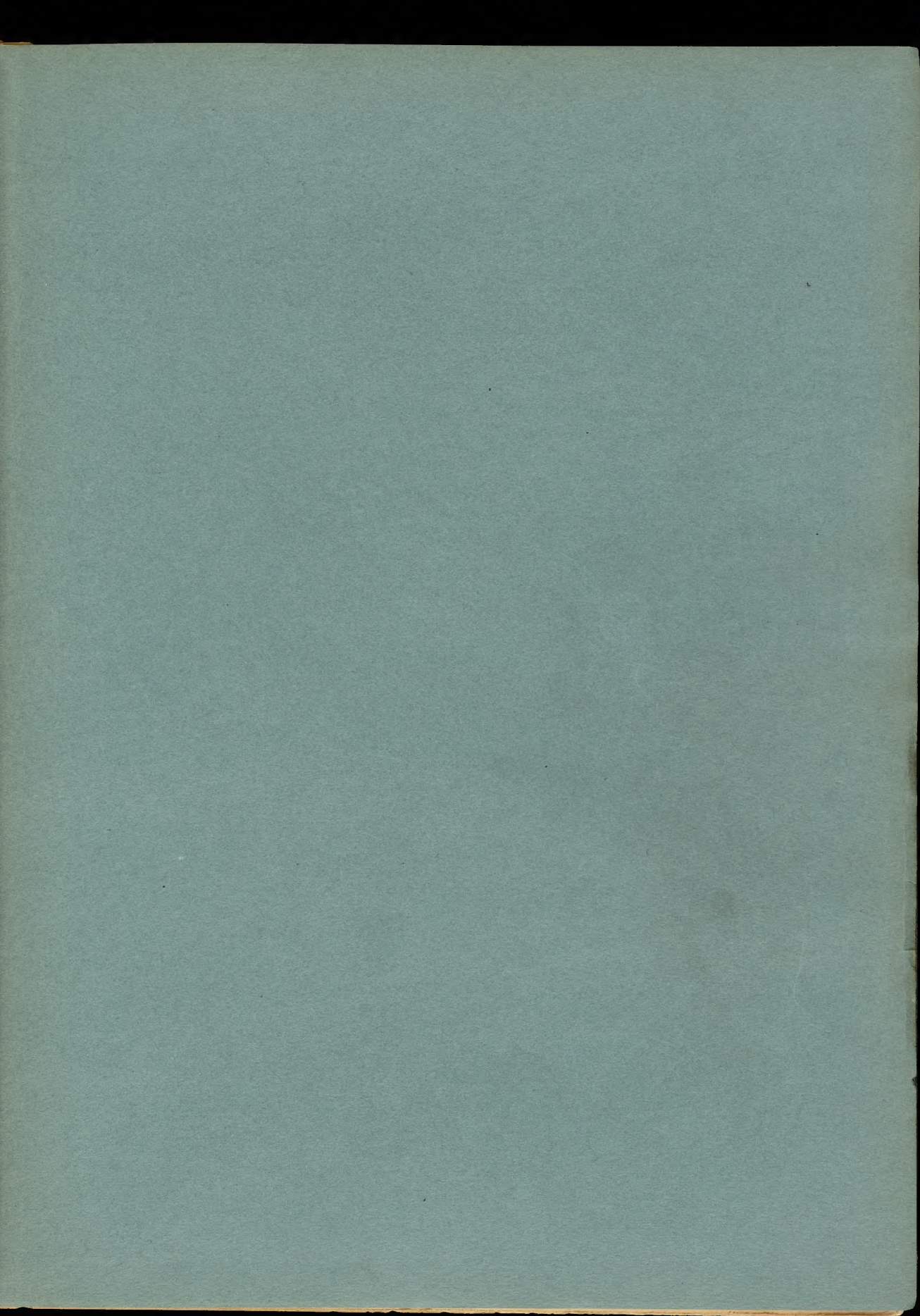
FRENCH PROVINCIAL ARCHITECTURE

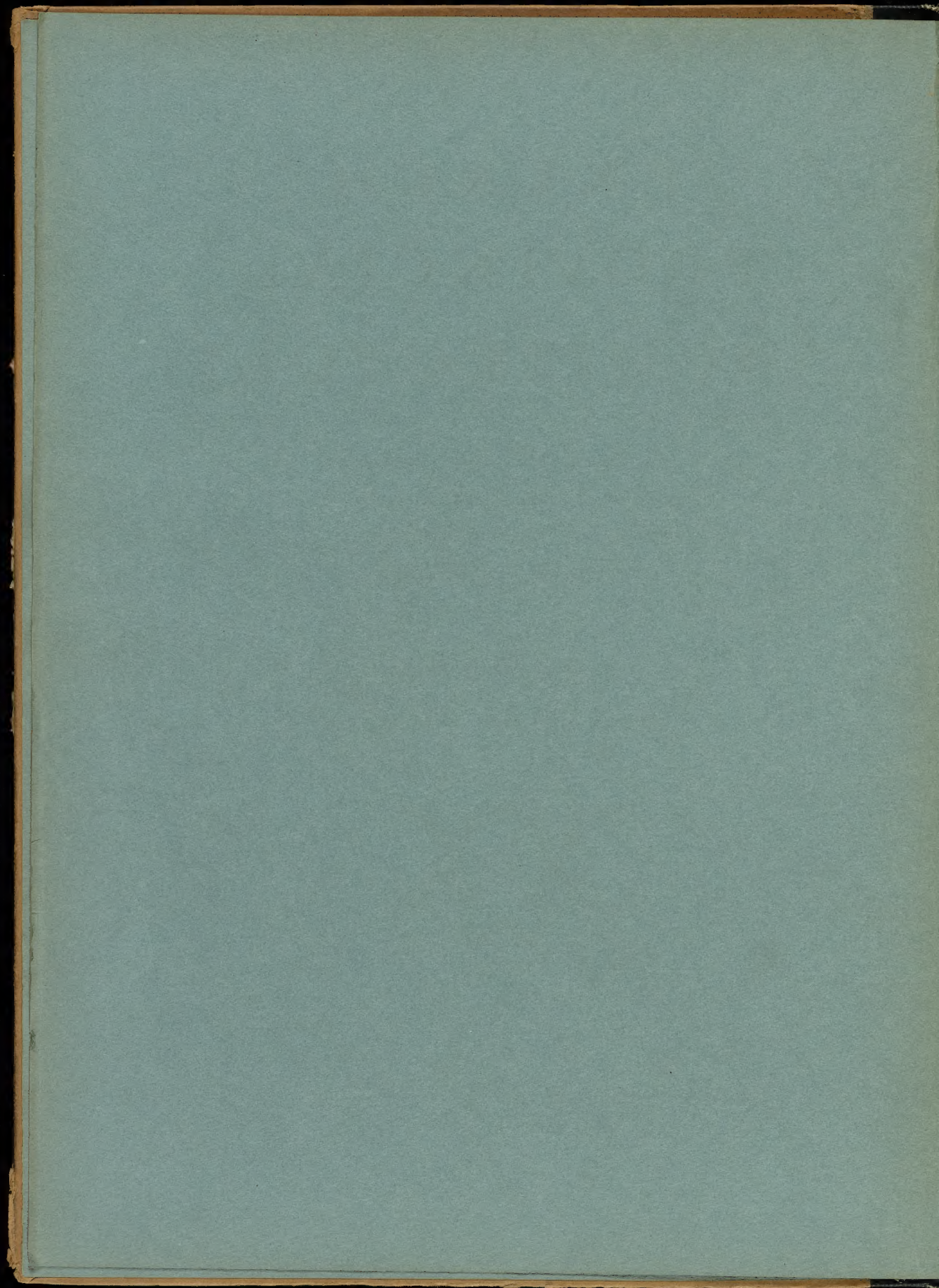
*As shown in Various Examples
of Town & Country Houses, Shops
& Public Places adaptable to
American conditions*

by
PHILIP · LIPPINCOTT · GOODWIN
&
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The authors wish to express their thanks and deep appreciation of the kindness of the Misses Hewitt, Mrs. A. B. Dodd, vicomte de La Bassetière, Mr. de Razay, Mr. Alfred Boizel, Mr. George Howe, Mrs. Wharton, and all the others who assisted them so much in getting together the material for this book.

FOREWORD

The purpose of this group of measured drawings and photographs is to present to the American public some examples of French provincial architecture which, in the opinion of the authors, are interesting from an American point of view.

The buildings selected date as far back as the sixteenth century, in one or two cases even earlier; some were built as recently as one hundred years ago. The earliest types of Normandy manor and cottage, from the fourteenth to the sixteenth century, have been rather thoroughly written about and illustrated in recent years. Two or three specimens of this kind are here represented only in order to include some of the various types of smaller French construction. The appeal of such buildings comes from their picturesque qualities and is seldom, if ever, based on proportion or on other principles from which rules or laws of design can be deduced to aid us in a rational development of our own. Examples are included of large and small town houses, cottages, shops, public places, gardens and fountains. All these are things which are being done in this country every day in growing numbers.

We have many good examples in the past to draw from in our own country and we have drawn increasingly on England's past. We have hesitated to adopt and use the vast material which France offers, except in the case of our most expensive and monumental buildings, partly from lack of realization of the quantity of charming, simple things to be found there, partly because these simple things have not been presented as much, and as well, as the others.

It is hoped that this book may be of influence in the United

States where the pursuit of fashions in style and the imitation of strange foreign things, in a cheap and hasty way, has filled the land with curious sights. There is a style on which the best of any country's design is based, and that is good proportion, simplicity and suitability. This book presents a few examples of this style to be found in France to-day.

New York, March, 1924.

MANOR of CANAPVILLE, TROUVILLE (Calvados)

Leaving Trouville on the road to Paris, this manor is on the right about five kilometres from the edge of the town. It has no village near it unless the adjoining farms and villas may be so called. A stone wall separates the very large farm yard from the main highway.

At present there are five main buildings, — all of them in bad repair, but all of them in use. Several families live in the main house and one or two in the smaller one. The farm yard is of dirt, gravel and grass, with a shed on the left side, a pigeon house out toward the middle, a big barn at the back and left, a small open timber house at the back and right, and the main house forming the right side of the yard, reaching almost up to the wall.

The main house has a stair tower of yellow stone, and in other places the same stone is used with brick : open timber, silvery gray in color, filled in with white plaster, completes this rather heterogeneous, but exaggeratedly picturesque, building. The wavy lines of the tile roof covered with moss, the carefully trained vines under the casement windows and the variety and irregularity of the materials used, combine to make a house that looks more like something imaginary than anything real.

The small house at the back is entirely of open timber work. It has the head of a bishop carved on a beam-end in the centre. This refers to the fact that the manor was the property of the Bishop of Lisieux in the fourteenth century when the first buildings of the manor were built.

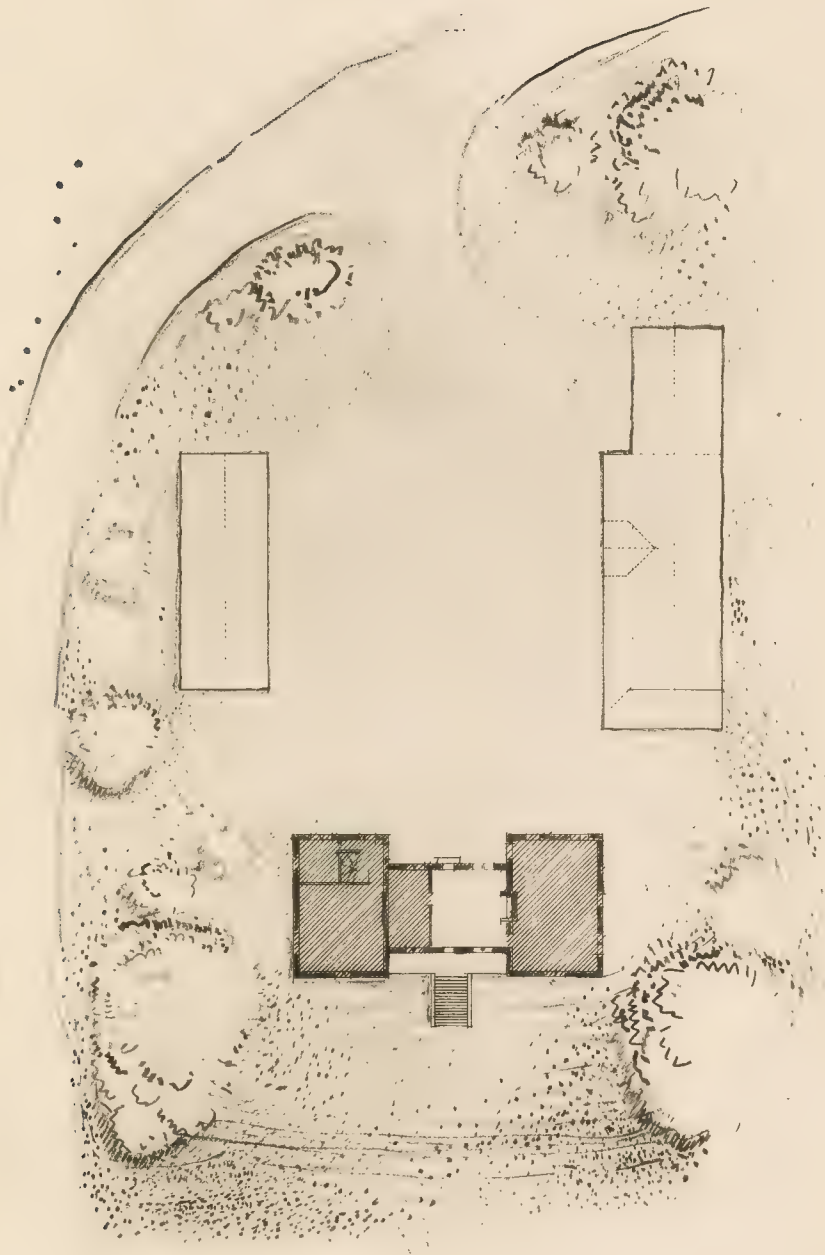
This part of France was owned by English lords for several centuries, which accounts for the similitary of these buildings to work of the same period in England. There, such a mellow stone is not often seen in this kind of house.

MANOR of VONNE, near ARTANNES (Indre-et-Loire)

This ancient manor house is situated close to the main road leading from Azay-le-Rideau to the village of Artannes. It is now inhabited by the poorest type of farmer, who rents it from the owner, as she prefers a more modern house nearby.

The building dates from the sixteenth century. It is entirely built of dressed limestone, of a warm gray color, carved in places. Many of the large mullioned windows have been filled in with rubble, so that at present only the great central room is in use, and one other small room. The rest of the building is used for the storage of hay and fodder. A simple circular stone staircase is in the right wing and the remains of an elaborately carved mantel in the room beyond it. The house now faces a large farm yard with an open shed on the left, shown in one photograph, and another enclosed barn on the right, both dating from a much later period than the house. The ground slopes sharply toward the back of the house, so that a high stoop, of about fourteen steps, leads up to the main floor on this side, while only one step is required to reach it in front.

Aside from the excellent proportions of the building, it is interesting as an example of work similar to, but smaller than, its near neighbor Azay-le-Rideau. It also contains one fine room which in size, scale and beauty of the great carved mantel, is hardly inferior to any in that royal house. This room is shown in the sketch plan below, without any hatching. It is approximately twenty feet high. The beams and walls are now covered with whitewash which forms a fine background to the two or three simple pieces of dark oak furniture, — a cradle, a table and a few chairs — the only objects in the room. It is of interest to note that this Manor of Vonne is similar in size and plan to



MANOR OF VONNE, NEAR ARTANNES (INDRE-ET-LOIRE)

Plan

the manor at Huisseau-sur-Cosson, over one hundred kilometres to the east, and of a later date.

CHATEAU of CAREL, ST. PIERRE-sur-DIVES (Calvados)

Contrary to the intention of this book, the plan and a few details of Carel have crept into it. A visit before the war had discovered on the outskirts of St. Pierre-sur-Dives a large farm and a small stone and stucco house forming part of it, that was just such an example as was wanted. Mr. Thomas, the owner, thought otherwise.

It was agreed that making photographs and taking measurements would disturb him but little : he was even reminded that in 1911 he had been interested in Esperanto and that he might practice a little on the architects as they pottered around his farm yard. To these inducements and all other blandishments he turned a deaf ear. There was a postal card of his house (bad) to be bought in the village, Esperanto wasn't any use, and he couldn't see anything worth fussing about in his house anyway. The result of all this was an accidental glimpse of Carel on the road to Falaise.

It is approached by a splendid avenue of great trees separated by a broad tapis vert leading up to the moat across which a little white bridge opens into the gravelled entrance court. To the right is the gate to the flower garden and beyond walls the farm yard, pigeon house and many outbuildings. To the left is a similar gate, shown in the detail, leading to the orchard.

The house itself is of coarse yellow stone, — a real, strong, warm yellow — both unusual and delightful. The doorway and the windows above it are carved in a rough way suitable to the material. The left wing is in three parts, the end section roofed with a steep mansard of small red tiles. It is covered with yellow roses. In itself it makes a separate cottage of the ideal kind attempted in "Louise" or "The Blue Bird". Behind the house the little river runs quickly, part of it turned aside to meander sluggishly in the moat. Where moat and river meet stands the little garden house with the tall hat-like roof.

This contains all the plumbing of the great house. There being no backyard at all it is placed on the main terrace some twenty feet from any door. Such is the power of tradition in a country where comfort takes a back seat.

Carel now belongs to Mr. Marielle, but the restorations, mostly in the interior, were made by Baron Brunet about 1880.

HOUSE of Mr. d'ALLIGNY, AUTUN (Saône-et-Loire)

Following the rue Notre-Dame in front of the cathedral of Autun and bending around so that it parallels the south side of the church, one comes upon a gate in a stone wall on the right hand side of the street. It is opposite the south transept.

Entering the gate the house is on the right, perpendicular to the street and the outhouse faces it, about sixty feet away, on the other side of the gravel court. The former is of rather dark stone and the latter of stone and stucco. Beyond the two buildings lies an overgrown remnant of garden, dotted with occasional fruit trees on a high terrace above the surrounding fields. One can see for ten kilometres or more across country. All this is rather pathetic now, — the last possession of a noble family no longer strong enough to hold anything except this house falling into decay.

It is the miniature horseshoe flight of steps to the main door that stamps the place with interest at first glance. It has coarse, heavy, provincial balusters and an enormous handrail. The curving lines are not so clumsy, however, and the whole composition, — pediment, great door and windows standing above the generous steps, — wins immediate admiration.

The outhouse is another suggestion for the suburbs of American cities. It has few windows now but could have fewer roses and more windows in the gable end. The three big openings lead to a shed for storing wood and carts, but they would make an excellent three-car garage and in order to simplify life and not take too much space away from the beloved automobiles, the little side door could lead to

the living rooms at the side and above. In short, here is the "Garage-house" of the future.

FARM of MOLINOT (Côte-d'Or)

A large group of buildings with all the outbuildings and accessories of a farm. The arrangement and variety of the roofs is most picturesque.

MANOR of VASOUY, near HONFLEUR (Calvados)

Leaving Honfleur in the direction of Trouville by the hilly, twisting road that follows the mouth of the Seine, one arrives in a few minutes at some gate posts with odd little stone turrets on top of them. The drive runs through a thick grove of trees and there is the manor house of Vasouy, a great clump of trees arching over one end and framing the slope to the shore. Across some miles of bay the town of Havre can be seen in the distance.

To-day the house looks neither old nor new. It is a well preserved rectangle of brick, stucco-covered between the red brick quoins and arches around the windows. The roof is a very high one covered with small, thin, dark slates broken by the unusual dormer windows of which a detail is given. It is said that the foundations date from the time of Louis XIII, and the house undoubtedly represents an excellent example of a very simple type of that style.

For some years it has been owned by Mrs. Anna Bowman Dodd, the author of *Three Normandy Inns*, one of the first books to describe the charm of this part of France. Owing to her deep interest in the place it has taken on a new lease of life, unrestored but carefully preserved, and furnished most appropriately in the unpretentious manner of the small country-place of the district.

The number of plates and photographs show more clearly than words the sort of work in the interior. Honfleur was, and still is, a great sea-faring town ; at one time a ship-building town as well. Some of these ship's carpenters must have carved the woodwork in these rooms. It has a naive quality that makes one overlook any coarseness of execution, while the quantity of it, — for nearly every room is panelled, gives the interior a completeness seldom found. In general all the woodwork is painted white except the stair-hall where the oak is natural color.

To mention special features, in bedroom "D" there are two alcoves for the beds with a little door between. The mouldings around these alcoves are hinged, so that the beds could be wheeled in or out. The servant went through the closet and by a narrow secret door got behind in order to make up the beds. Cosy, perhaps, though not particularly airy. Adjoining this room is a tiny powdering-closet having one side panelled with cupboard doors. Bedroom "A" has but one alcove, only here the extra space at each end is used for closets so frequently and so carelessly referred to as a "débaras". What is an "embarras" to the architect becomes the "débaras" of the owner. If only it always could be so.

BUILDING on FORECOURT, CHATEAU of AZAY-le-RIDEAU
(Indre-et-Loire)

Only a minor element in the large group of buildings surrounding the forecourt of this well-known Renaissance palace has been selected here. The court lies at the end of an avenue of trees. At its centre is a gate leading to the park. On the left is the conservator's house, on the right are various lodgings, storehouses and this orangery, now used as a wash-house. "A" and "B" on the small plan of the sheet of details (Plate XIV) show the position of the building. At one time the moat came around this side of the palace but it has been filled in. Gray dressed limestone is the material of the walls. It is only about

thirty feet wide. The roof is of small, even dark-colored slates. The front away from the fore-court suggests a good treatment for a garage or such a building as an indoor tennis, squash court or swimming pool. The photographs of the wall arch with its large blank surface pierced by a bullseye and door, show the decorative value of an old wisteria vine that makes a composition almost bald by itself, into a delightful feature.



OUTBUILDING FROM FORECOURT

FARM of LA VESVRE, near AUTUN (Saône-et-Loire)

About eleven kilometres on the road from Autun to Chateau-Chinon, lies the manor-farm La Vesvre. Within a space of about ten acres, not including the fields and wood lots, there is almost everything imaginable necessary for a good-sized country place far from bakers, butchers and gas and electric lighting. The long list attached to the plan shows the names of the various buildings but in addition to all these there are two duck-ponds, a mill-pond, something that strangely resembles a silo but is not, — the inevitable pigeon house, and a noble manure heap.

To arrive at the gate to the house-court one passes the open end of the farm yard — straw, chickens, a muddy trickle of water, — all these slop over into the lane that runs from the highway to the grille. It is definitely not a fancy country villa. The housecourt is clean enough, however, though the grass is somewhat rank and the flower beds not well kept. Mounting a few steps one reaches the broad terrace in front of the house, — to the left is the garden and gardener's cottage, — to the right the pigeon house, another cottage and the path that follows the slope behind the house across a field to the mill-pond a hundred yards away. The small side door with a few steps guarded by a rose-covered iron rail, shown in one of the photographs, is on the left end of the house. It is painted a faded blue-gray against the warmer cream color of the stone trimmings and stucco of the house. And everywhere there are yellow roses.

The flower garden shows the French arrangement in its completest but not its grandest form. Fruit trees, vegetables, berries, and flowers are all together. The one no more important than the other and the whole at a few yards distance from the house. The wall along one boundary

provides a side to a small greenhouse and adjoining it a storehouse for orange or lemon trees. Beyond, it maintains its double use, — to keep out thieves and hold up espalier fruit trees. The photograph shows the stone curbed tank, — sole water supply — and the broad borders of flowers dotted with peach, pear or plum trees spaced about twelve feet apart. All the usual vegetables are here and others too like flageolets, courgettes, navets, topinambours, endives, some of them more attractive to the eye than to the taste, but it always will be a mystery to ordinary human beings why gardeners grow these uninteresting things so easily and in such great quantity, when sticking to a few specialties like asparagus and green peas and perhaps potatoes would be so much more satisfactory.

Leaving the garden by the little duck-yard at the corner one comes into the lane again and so to the gate to the farm yard. It is paved with small cobble stones patterned into a semicircle in front of the farmer's stoop. At the left hand corner there is a very long, very steep roof ending at the top with the high conical point of the pseudo-silo. The farm buildings are of small rubble stone with wide mortar joints; — the roof of small tiles; the shed is supported by some big oak beams, — all these elements are very neutral. It is a real northern and French scene, without blatant color or violent shadows but with conditions much like those in our own northern states.

PLACE VAUBAN, or GRAND COURS, AVALLON (Yonne)

The centre of Avallon, where all roads meet, is a paved, open space surrounded by buildings on three sides and by the entrance to the Place Vauban on the fourth. It is a long, narrow promenade shaded by rows of tall old lime trees and bounded by plain stone retaining walls with solid parapets. At the front a few steps lead up to the statue of Vauban and a good stone balustrade encloses this end. The date of construction is recorded as 1720, but the designer is unknown.

To appreciate the special interest of this place, however, it must be seen from the other end. There is a drop of fifteen or twenty feet

between the upper and lower levels. A triple flight of steps at about two-thirds of the length of the whole place, connects the upper with the lower level. On the latter, the trees are much bigger so that the tops of all the trees are almost uniform in height. Seen from the back, the scheme is astonishingly effective, while the space under the trees makes a splendid shady outdoor room for the people in hot weather.

In American cities there are similar conditions which could be made useful and beautiful in this way with very little outlay either for land or construction. The trees themselves form the feature of the arrangement, the accident of slope gives it interest. No expensive or elaborate pergolas, sculpture or fountains are needed to make it attractive and if a great man must be glorified there is always the central spot occupied by Vauban. Avallon would not be the loser if he were not there, however, as the statue is commonplace and the pedestal looks as if it had been designed by the local monument maker. Otherwise, this public place is almost perfect of its kind.

Sir Reginald Blomfield in his history of French architecture says that "modern designers trust too much to detail. Instead of facing the problem as a whole..... they chose the easier but ineffectual course of adopting certain details, and treating the general scheme as a framework to hold their details together. At Avallon, a modern landscape gardener would have put a band stand in the centre..... peppered the site with shrubs and kiosques, and wound his mean little paths in and out of his shrubberies. The result would have been that with which we are painfully familiar in public gardens of the larger (English) provincial towns." Verbum sap.

123, QUAI des CHARTRONS, BORDEAUX

During the eighteenth century the prosperity of Bordeaux was very great and all through the city are scattered beautiful city houses, some of extraordinary refinement of detail, at least two of these have been the inspiration of fine houses in this country. The iron workers of the city were also quite remarkable in the diversity of their inventive genius.

The public buildings planned by Louis or Gabriel or other local or State architects, have a bigness about their conception and a fine dignity of proportion.

The character of a city of that period, when there was a unifying quality of style in all design, is perhaps better preserved along the quays of this city than in any other in France.

The whole length of the river front where the boats from all over the world were moored, was lined with a succession of fine buildings. Near the heart of the town, block after block is treated with a great pilaster treatment unifying the appearance along the boulevard and making an imposing effect.

The Bourse and the Customs, designed by Jacques Gabriel, break the line at one point. Again the public gardens come down to the edge and below this is a series of very fine buildings, none of them much wider nor taller than the American city house of to-day, but again unified by style and yet diversified by personal taste, by balconies and iron railings of charming design.

These were, and in some cases still are, the houses and offices of the great wine merchants. We illustrate one of them belonging still to the firm of Cruse & Sons. At one side is a wide doorway leading to the cellars where the wine was stored ready to export. A smaller door leads to the offices and above that were the apartments of the family. This house was selected because of its simplicity and the quality gained by a not too strict adherence to axes in what is really a formal treatment. To the casual glance there is a regular pilaster treatment, with windows formally placed at equal distances, but on inspection there is great latitude taken with the usual rules. It is this which gives a charm and amplitude to the composition. The windows have been placed so that, in the rooms where closer inspection requires more uniformity, the arrangement is perfectly symmetrical. The exterior openings, ruled by this, vary very considerably. It is built of stone, with the joints so carefully pointed as to give an impression of a flat unified surface. The rustication of the lower story is a part of the design and the sizes of the real stones have nothing to do with it. It is very probable that, as in many French houses to-day, the wall was built of stones which were only given their finished surface when in the wall.

OUTBUILDINGS of the CHATEAU of SAUMÈRY,
HUISSEAU-sur-COSSON (Loir-et-Cher)

At the eastern gates of the park of Chambord lies the village of Huisseau-sur-Cosson of which the grounds of Saumery form the northern side. It belongs to the vicomte de La Bassetiere who has the honor of a distinguished record in the great war and the advantage of an American ancestor. The house itself is so large and so mixed in its style that it is not illustrated here except the two interiors. One of these is a view through the two large drawing-rooms hung with fine old portraits ; the other a bedroom with a semi-circular end, hung with red and white toile de Jouy. All of these rooms are painted a cream white, making the softened colors of the portraits and the bright printed linen and rugs in the bedroom stand out cheerfully in contrast to the uncertain sky of this Loire country.

What interests at first glance is the second or inner gatehouse which is seen through the porter's lodge on the public road. As one stands here looking in, first comes the oval court and the gate-house, charming at once by its slightly curved façade. Through it again can be seen the stable yard with four giant Wellingtonias over eighty feet high. Entering the oval court and turning around, the restless roofs and chimneys of Chambord a mile away are framed by the porter's lodge.

The photographs show the inner gate-house and various details, the plan explains the quite unusual composition. It is difficult to imagine such an arrangement in our country of straight lines, but it is the simple use of the curves which gives very exceptional interest to the group. The neatness and cleanliness are also remarkable. The inner gate house takes the curve of the oval court on the entrance

side, and going through the arched carriage drive one finds that it takes the curve of the semi-circular end of the stable yard on the other side. A stone staircase, entered from the drive, gives access to the gardener's bedrooms in the upper stories. The materials are stone quoins in rubble walls, covered with smooth yellowish stucco.

The pigeon house is also of stone and stucco; all great landlords had these apparently huge accommodations for pigeons, more as a mark of their own importance than for the sake of the birds. The well has a curious curved hood with small slates rounded at the bottom. The priest's house, placed near the far corner of the chateau, is covered with a lattice and vines and looks rather damp to the transatlantic eye. It may have originated for the use of the family priest but it probably served other purposes at times, under Louis XVI for instance, and is now used occasionally as an overflow guest room.

"THE HIGH HOUSE" ST. PRIVÉE (Orléans)

Across the Loire from Orléans and about three kilometres east of it lies the village of St. Privée. On the edge of it is a small property of about three acres belonging to Madame Chéradame. It is a sort of villa, convenient to the city but having the privacy of the country, surrounded as it is by a thick grove of trees cutting off the fields on every side.

The house itself is a plain stone rectangular affair much overgrown with wisteria. But the particular interest is the tiny garden which was laid out in the eighteenth century and has kept its form intact, although much neglected. The plan shows the arrangement of the property. The axis of the garden is on the narrow end of the house, — hardly twenty feet wide. A few steps lead down to the parterre, merely two grass plots with strips of flowers along the edges, — roses, mignonette and an occasional standard rose. On either side are clipped alleys of linden trees curving around until they meet on the axis. This is continued by a path about one hundred yards long which crosses the little brook and is bordered beyond by two

more rows of lindens. Altogether an unusual effect of distance and a dignified spaciousness is given by this plan; it includes in a very small space a vegetable garden, and a miniature wood with rustic paths winding along the brook. The property has been in the family's hands for two centuries at least which accounts for the preservation of the layout and also, perhaps, for its present unfortunate neglected condition.

ORANGERY, BOTANICAL GARDENS (ROUEN)

The Botanical Gardens are in the faubourg Saint-Sever, across the Seine from the city proper. A pair of iron gates with stone piers forms the entrance to a short avenue of big old trees, ended by the orangery. The building is now used for this and other general purposes. Several huge wisteria vines almost completely hide parts of it.

At the present day a great many club-houses are built for golf, tennis, bathing or restaurant purposes for which this orangery could serve as a suggestion. It is high enough for a big room or two; it is low enough to give the feeling of unpretentiousness so much sought after.

ANNEX to the CITY HALL, IVRY-sur-SEINE (PARIS)

This building is used for the office of charitable institutions, but formerly was a part of the Chateau of Ivry, now destroyed. It is of stucco of a deep cream color on brick or rough stone. The staircase is of limestone with a rail of wrought iron.

There are two wings at right angles, one having a large carriage gate on the main street leading to the court, and the other containing all the main rooms, the staircase and entrance hall facing the small square in front of the new City Hall. The staircase hall has a pavement of black and white marble.

The court is paved with cobble stones and has modern sheds on the side opposite the main building, and nothing on the side opposite the main building, and nothing on the side opposite the carriage gate. It was built during the middle of the eighteenth century.

This building has been chosen to show an example of the Louis XIV, or XV, style carried out with much simplicity but with charm rather than with great dignity. The area of the building shown is about that of a medium-size American house.

PANELLING of the PERRIN ROOM,
MUSEUM of DECORATIVE ARTS, PARIS

This panelling is modern and a copy of a room belonging to Mr. H. E. Perrin, to whom the collection it contains belonged. It is of pine or fir wood, painted. The stiles and rails are mottled green and the panels and mouldings in oyster-colored marbelizing, very faintly done. The backs and sides of the tiny niches above the two small book shelves are painted a dark color to set off the bright vermilion and purple of the two Chinese porcelain figures. The finish of the paint is a very dull gloss.

At one end of the room there is a niche for a roll top desk. This is flanked on either side by the small inset book shelves mentioned above. They have glass doors in narrow dull brass frames. These book shelves, and the larger one at the back of the niche, are filled with rare books in fine bindings.

The room suggests work of the middle or latter half of the eighteenth century.

24, RUE de GRENELLE, PARIS

This doorway, with a shop window on either side, still existing in the rue de Grenelle in Paris, has all the charm of that more elaborate one in wood now in the Metropolitan Museum. The door gives access to a small vestibule on which the doors of the shops open and from which the stairway rises to the concierge's rooms with its windows in the entresol and to the apartments in the fine old house above. It is of the period of Louis XV and while the shop windows themselves are modern the windows above with their delightful balconies are of the epoch. The general composition suggests that large show windows in a small frontage can be beautifully composed and sufficiently architectural to have an artistic interest as well as a monetary one for the owner.

CHATEAU of MONTJALINS, near AVALLON (Yonne)

About six kilometres to the northeast of Avallon lies this severely simple example of country house built in the latter half of the eighteenth century and belonging now to Baron de Coster. It is approached by a narrow avenue of trees two hundred yards long widening out before the house into a broad grass pleasaunce to the right of which lies the gardener's cottage and garden; to the left a small wooded park. The garden is a combination of flowers and vegetables separated from the entrance by a rubble wall. Part of the

avenue of clipped linden trees remains against the corner of the house.

The building is very plain but it has distinction due to the good quality of the detail of what little ornamental stone and ironwork there is. It is entirely built of warm gray stone with a dark roof of small slates.

LITTLE CHATEAU, VITRY, PARIS

This simple Louis XVI pavilion formed part of a very large chateau to which it had been attached. The main building was torn down in the nineteenth century.

The present house belongs to Mr. de Razay who uses it as his residence. It is built of gray limestone and is perfectly preserved on the exterior, although the interior has been altered. There is a small garden surrounding the house and not in character with it.

This example was selected because it has the refinement and balance of the little Trianon, although on a much smaller scale and in a much simpler manner.

2, AVENUE de BOIS-PRÉAU, MALMAISON

Before arriving at the lane which leads to the Chateau of Malmaison from the main road from Neuilly to St. Germain, there is another small road parallel to the lane, — the avenue de Bois-Préau. On the corner of the street and right on the highway stands the house of Mr. Alfred Boizel. At one time the domain of Malmaison covered four or five times the ground it does now so that the theory that this house was once the guard-house of the Malmaison property is not unlikely. The present owner made various additions and altera-

tions with Mr. Navarre as his architect. Besides considerable work in the interior in the taste of the time, they added the long gallery. The detail herewith of the semi-circular bay of the gallery showing a vase and garden seat gives some idea of the treatment of this part of the house. The house dates from the last quarter of the eighteenth century.



GARDEN DETAIL

The building is entirely of light yellow smooth stucco with blinds of blueish white. The ironwork is a blue-black. Awnings of broad orange and white stripes are used on the sunny garden side. The roof is of small flat red tiles. The bas-reliefs on the gable end have been added. The dining-room, also shown, has both ends curved; the pilasters are of greenish gray imitation marble.

All of the house, both old parts and new, has been treated skilfully so that it gives a very complete and attractive impression of a somewhat cold style of decoration. Its general type, — a rectangle with straight roof and a gable at each end — is one that we find in hundreds of examples built about the same time in the United States.

GALERIE BORDELAISE, BORDEAUX

Arcades such as this are usually dark, dank places with shops which repel rather than invite customers. This one is probably far more used to-day than when it was built and if it is to be torn down, as rumored when these notes were being made, the traffic will be even more congested.

From the plan it is apparent that it cuts through a block from corner to corner. The busiest and narrowest street in the city is the rue Ste. Catherine running along the south side of the block and finishing at the southeast corner by opening into the wide Avenue called the Cours du Chapeau Rouge. People are clustered around the mouth of the street like bees before a hive and cause many pedestrians to take this diagonal arcade to avoid the crush of traffic.

It was built in 1834 by the City Architect Durand who was a relative, probably a nephew, of the famous Louis who built the Theatre of Bordeaux. The Arcade has a skylight running its entire length lighting it amply as well as the single story of apartments above the shops.

The shops are in some cases the full height of the arch, in others there is an entresol with its floor at the spring of the arch. The shops also vary in length, some as long as two or three arches, others only one or two. Some doors are in the centre, others at one side which diversifies the appearance of the show windows. The floor is of black and white marble with wide transverse bands of black. The materials and colors of the walls are shown in the drawing.

The variants of the medallion motive at the top of the mirrored pilasters, all tightly designed in a manner like that of Percier and

Fontaine, are perfectly delightful and indicate the different kind of tradespeople and shops which might be expected to occupy the arcade. Towering cakes for pastry makers, musical instruments, flowers, fruits, trophies of arms, rolls of parchment and books.

VILLA, CLAMECY (Nièvre)

This house is on the outskirts of the town on the road from Vézelay.

It probably dates from the late eighteenth or the early nineteenth century and has an unusually strong Italian feeling for this part of the country. The quoins, window and door trims, etc., are of a grayish stone. The walls are of rough stone and covered with stucco, colored a cream white.

The elaborate, high terrace stairway is of stone with a plain, wrought iron rail. It is completely festooned with huge fruit trees and Dutchman's pipe. In former times the property undoubtedly ran down to the river Yonne, which flows about one hundred feet beyond and below the point from which the sketch was made. The road now runs across it at that point and interrupts the former succession of terraces. We have many sites above rivers for which this might offer a suggestion.

COLUMN FOUNTAIN, BORDEAUX

On the Quai of the Salt Merchants at Bordeaux stands this fountain, designed (it is asserted) by one of the Gabriels. Whether or not it was done by one of them, it has the clean, healthy quality, the well nourished simplicity which their designs have rather than the thinness to which late Louis XV and much Louis XVI design is inclined. The unexpectedness of the group of flag leaves clustered on the top of it



VILLA, CLAMECY (NIÈVRE)

Elevation

lends a savor to the little composition. On the base are four grotesque lions' heads from two of which water spouts and just above the base a swinging panel of cast iron (painted and almost impossible to distinguish from the stone channels) is cunningly arranged to give access to the machinery hid in the hollowed out interior. The whole thing is refreshing in its direct and simple design.



COLUMN FOUNTAIN - ELEVATION

FOUNTAIN, St. PIERRE-sur-DIVES (Calvados)

A stone vase surmounting a small pedestal out of which water runs through a couple of spiggots on to the cobble-stone pavement of a small open space; it is hardly a fountain but too decorative to be called a village pump. As most small houses in the villages do not have running water, the nearby inhabitants bring jugs and get their supply of water and gossip here.

FONT at the ABBEY of VÉZELAY (Yonne)

An eighteenth century marble font done with refinement of design and excellence of workmanship which is more often found in Italian than French work of the period. It is probable that it was made for some other church and transferred later to the abbey.

DOOR of TOWN-HALL, SAULIEU (Côte-d'Or)

This cartouche has been used as an ornament on the title page. It consists of a plain circle of stone surrounded by a swag of oak-leaves, all resting on two plain bands of raised stone. Carved stone reeds fill the spaces around the swag. It is a good example of Louis XVI ornament.

SHOEMAKER'S SHOP, CAUDEBEC-en-CAUX (Seine-Inférieure)

This and the adjoining open timber one, partly shown on the photograph, were built at the same time. During the reign of Louis XV our illustration was brought up to the fashion of the times by filling in and plastering over the old work and introducing some good iron work. The effect of the big plaster cove-cornice and the coves around the windows is unusual and pleasing.

GUNSMITH'S SHOP, CHARTRES (Eure-et-Loir)

Those familiar with Portsmouth, New Hampshire, will be struck by the similarity of this building with an old shop in the American town. Stone and stucco are used, however, instead of brick and wood. The cornice is an example of a Colonial motive, often found on a smaller scale in interiors. It is probable that the building was constructed in the early 19th century. It is opposite the Hotel on the Place des Epars.

TOWN-HOUSE, AUTUN (Saône-et-Loire)

This house is on a corner, a few doors east of the d'Alligny house on the rue Notre Dame. They both face the south side of the cathedral. There is nothing unusual about the house but it has a pleasant arrangement and proportion of openings and wall surfaces. The material is the gray stone of which the whole of the town is built.

BALCONY, VÉZELAY (Yonne)

A small house on the left side of the steep main street leading from the city gate to the Abbey. The delightful quality of this example is entirely due to the care with which the very few simple elements of the design are disposed.

COURT and SQUARE, RICHELIEU (Indre-et-Loire)

The town was laid out at the direction of Cardinal Richelieu before the gates of a great chateau which he built for himself. Nothing remains of the chateau but the splendid park, the walls of the moat and a fragment of a pavilion, but the town, complete as on the day it was finished, remains.

It is entirely built of gray stone with gates at the centre of each side and high-roofed corner pavilions. A moat surrounds the entire rectangle. Inside the walls there is a main street for long axis and two squares laid out at each end with church, town hall, market, etc., surrounding them. One photograph shows a view of one of the squares, looking toward the gate leading to the chateau, the other a glimpse through a door in the monotonous line of the main street to the surprising little courtyard within. A Dutch architect made complete drawings of the town in 1922.



ARROW-DOOR, ARQUIAN (NIÈVRE)

Elevation

DOOR at ALENÇON (Orne)

With your back to the west door of the cathedral you will find this little street-door by walking straight ahead a few blocks and looking to the left. The details of the elaborate wood muntins in the transom show a northern, almost Dutch, influence. The refinement of the detail of the rather ordinary shop front next door is worth notice.

ARROW-DOOR, ARQUIAN (Nièvre)

A variation in the use of the arrow motive in a door transom. The material is of lead or soft, thin iron painted white. It is in a house on the main street, to the left, as you go out of the village towards Gien.

ALTAR RAIL, CHURCH of ST. ANDOCHE, SAULIEU (Côte-d'Or)

This wrought iron altar rail shuts off the nave from the choir. It is painted black, with gilded feathers and points to the arrows, and gilded crescents. The small rosettes and ornaments are in brass. The rail is of wood. It is probable that this was made in the last decade of the eighteenth century, or the first decade of the nineteenth century.

COTTAGE near VASOUY (Calvados)

Oak timbers and pisé de terre are the materials of this typical Normandy cottage. It lies on the sea side of the road from Honfleur to Trouville, between Vasouy and Villerville.

GATEWAY to COURT, ST. BRICE (Seine-et-Oise)

This gateway is part of the outbuildings of a Folie built for Marie-Catherine Colombe, a dancer famous in the Italian theatre in Paris about 1785. It is now owned by Mrs. Edith Wharton.

The house itself, although not large, is somewhat too monumental in character for this volume, but the wing shown here is of a different type, — it is smaller in scale and much lighter and more cheerful in quality. The materials are smooth cream colored stucco and blue-green lattice.



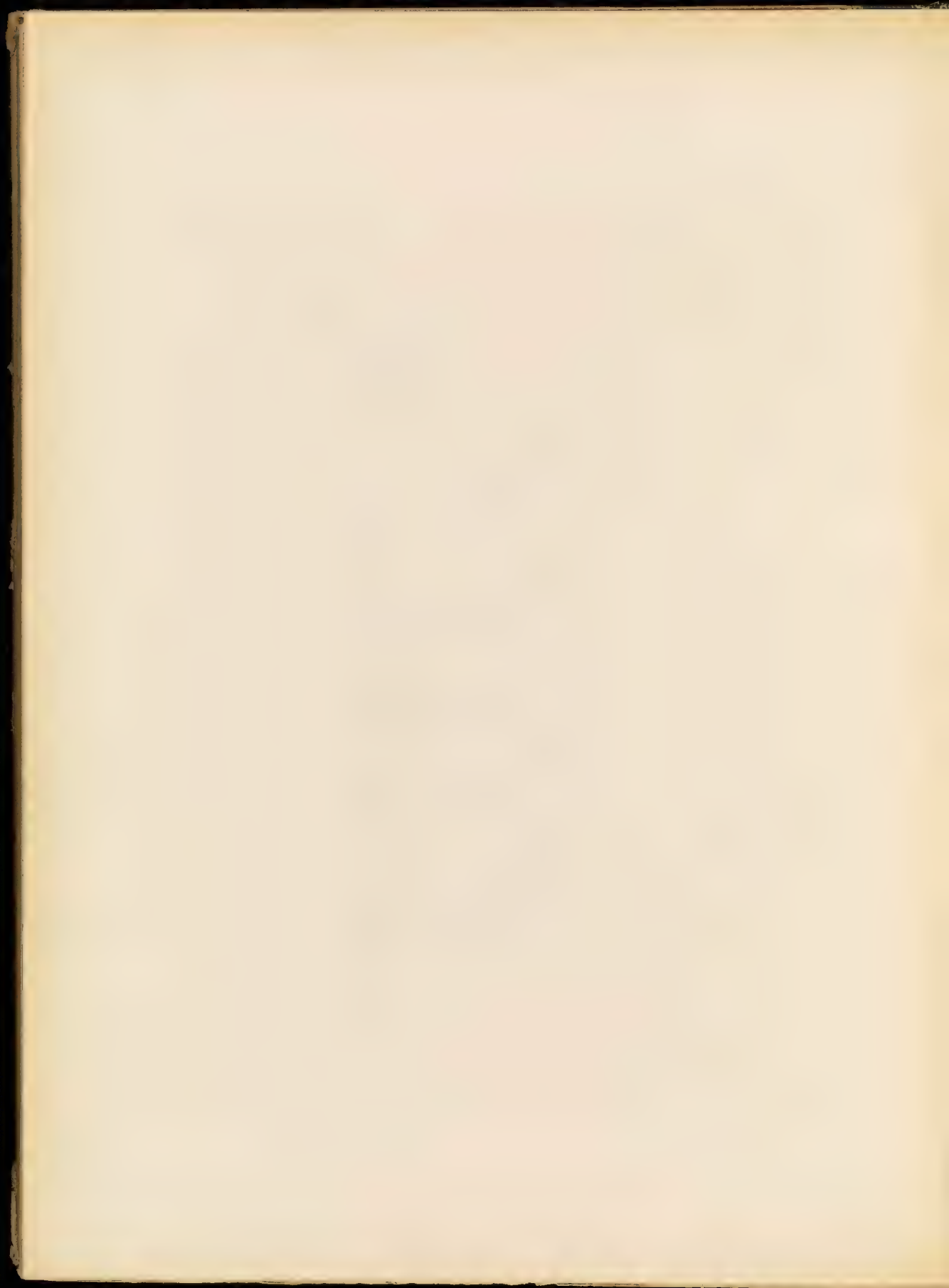
MANOR OF CANAPVILLE (CALVADOS)

General View



MANOR OF CANAPVILLE (CALVADOS)

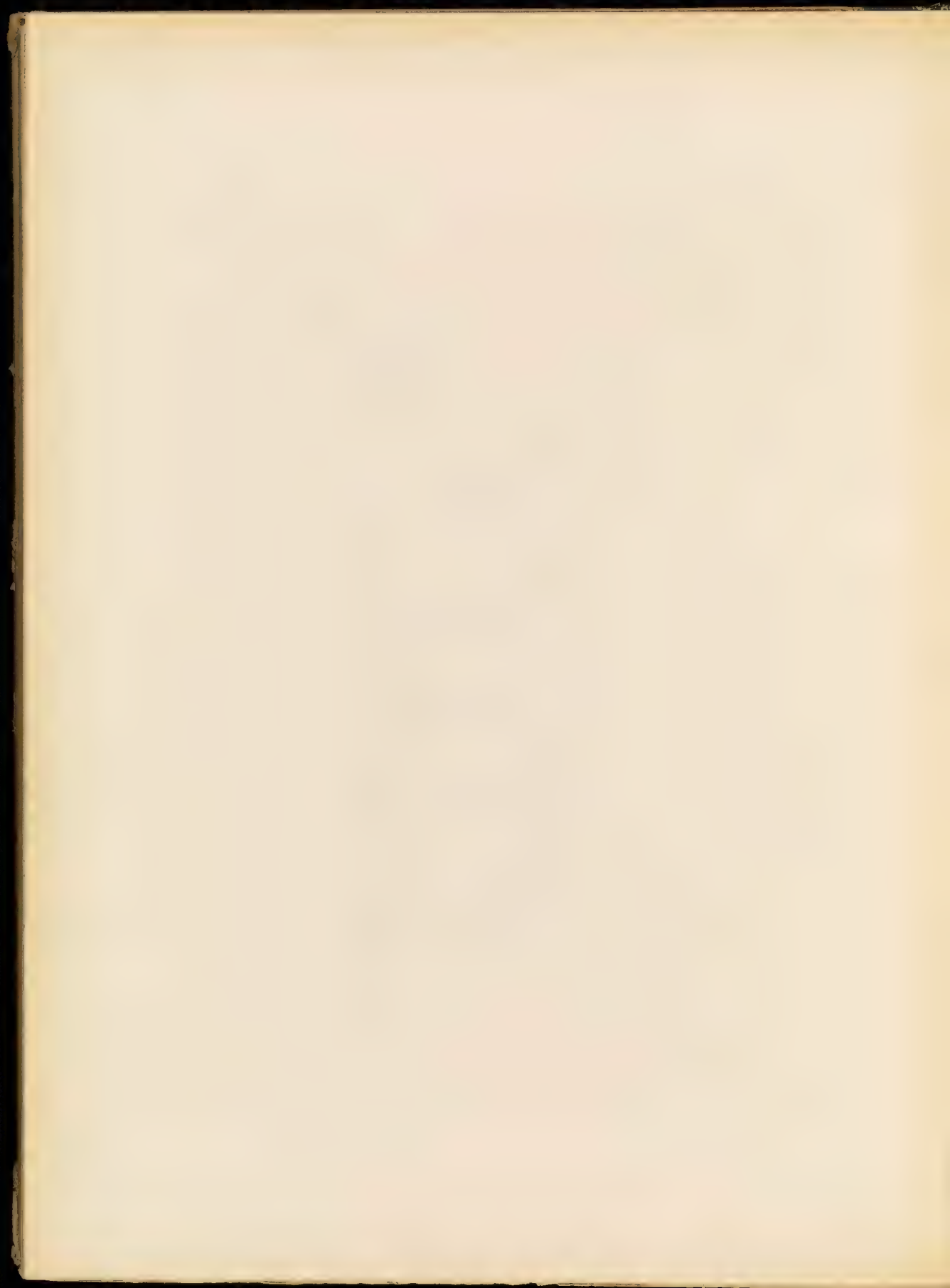
Main House





MANOR OF CANAPVILLE (CALVADOS)

Small House





MANOR OF CANAPVILLE (CALVADOS)

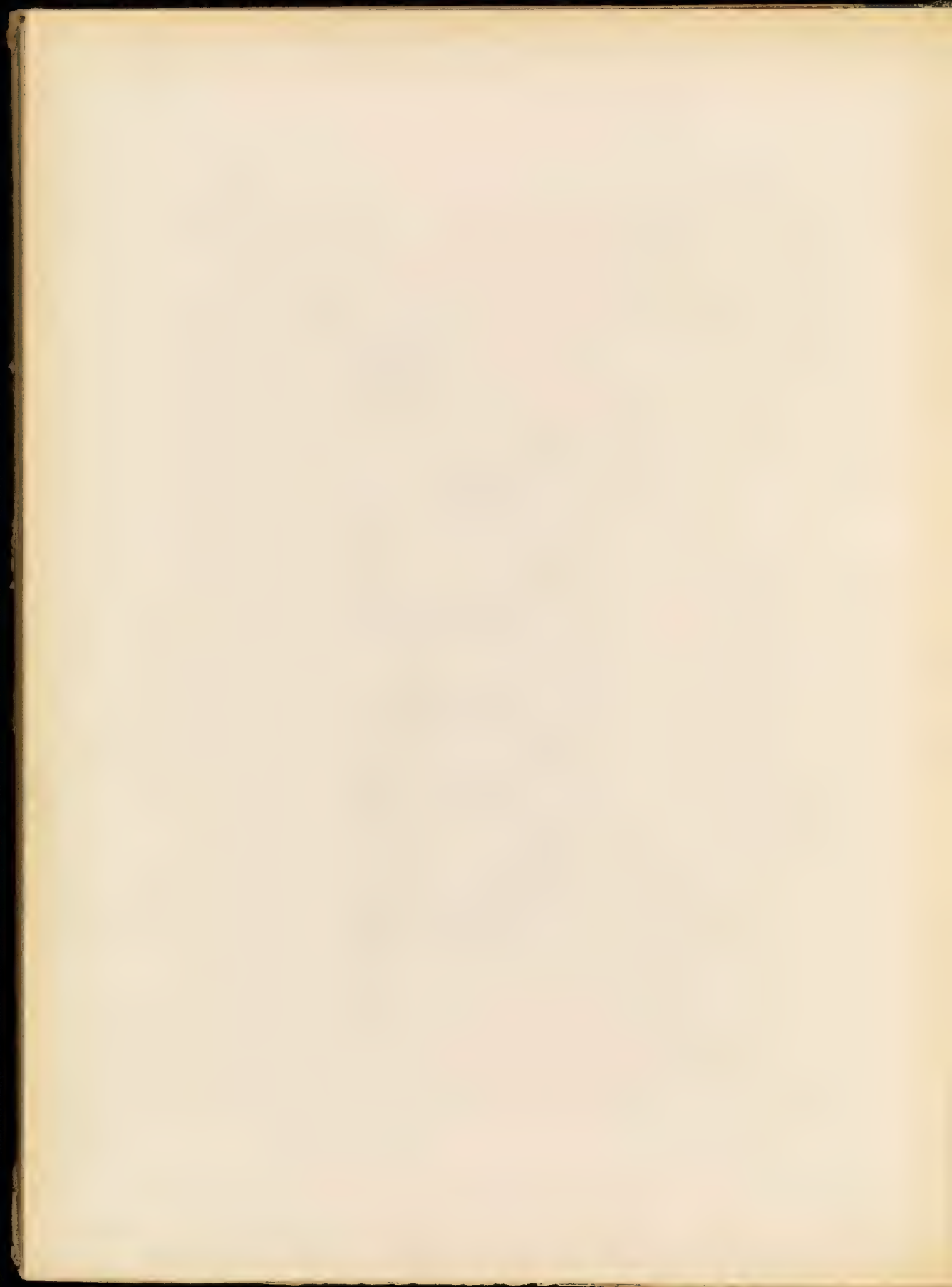
Pigeon House





MANOR OF VONNE, NEAR ARTANNES (INDRE-ET-LOIRE)

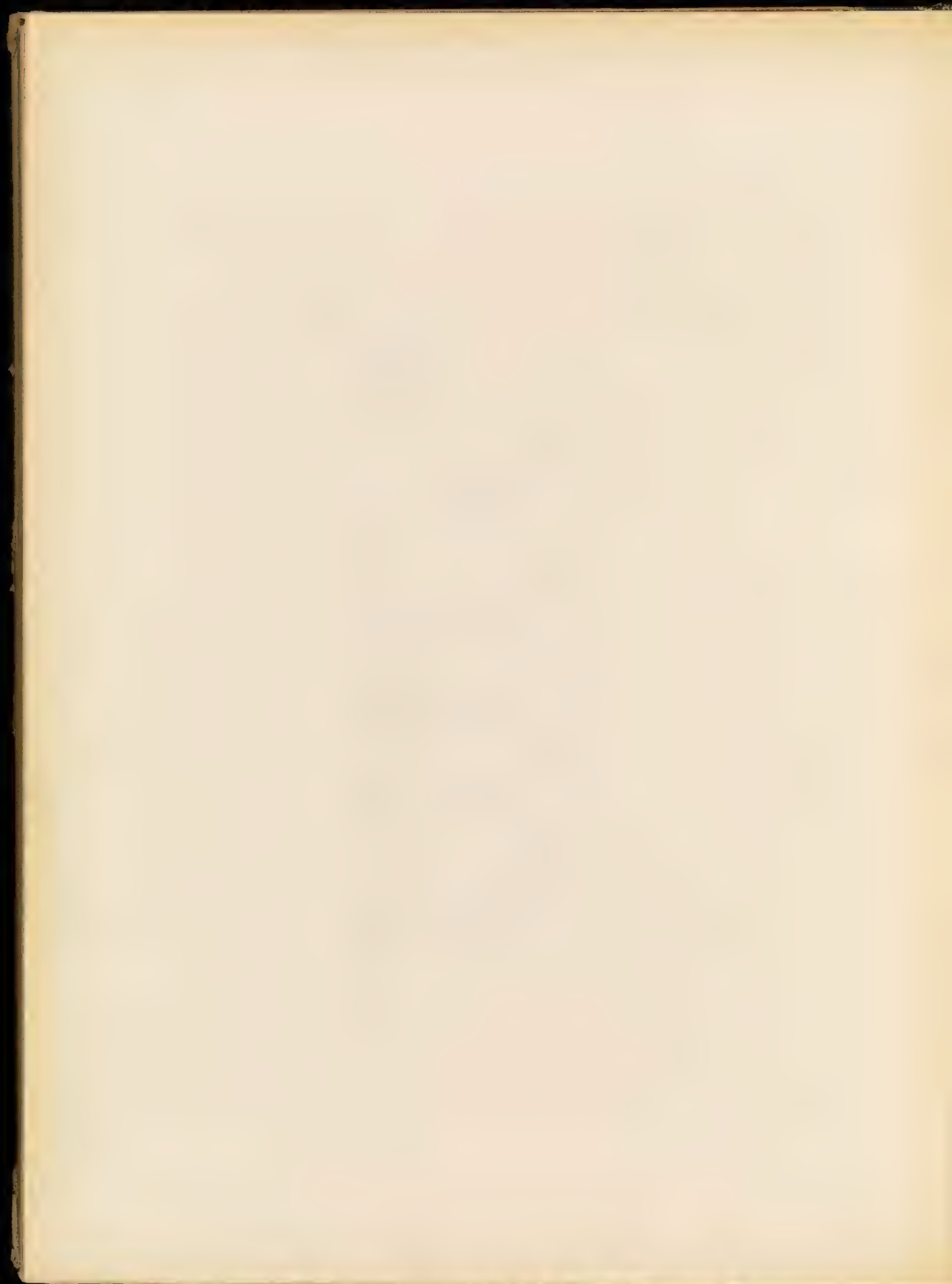
Court Front





MANOR OF VONNE, NEAR ARTANNES (INDRE-ET-LOIRE)

Rear





MANOR OF VONNE, NEAR ARTANNES (INDRE-ET-LOIRE)

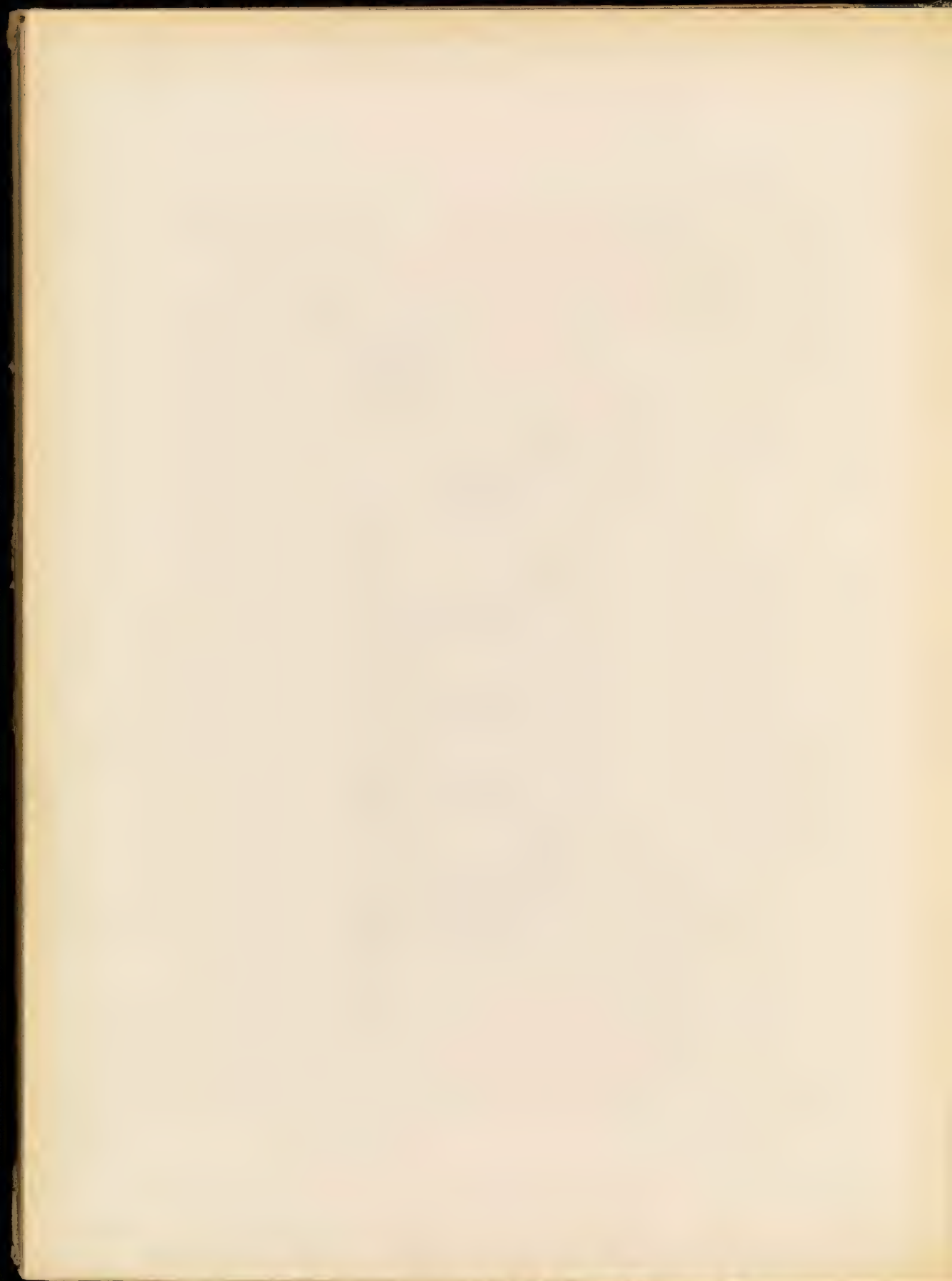
Mantel in Great Room

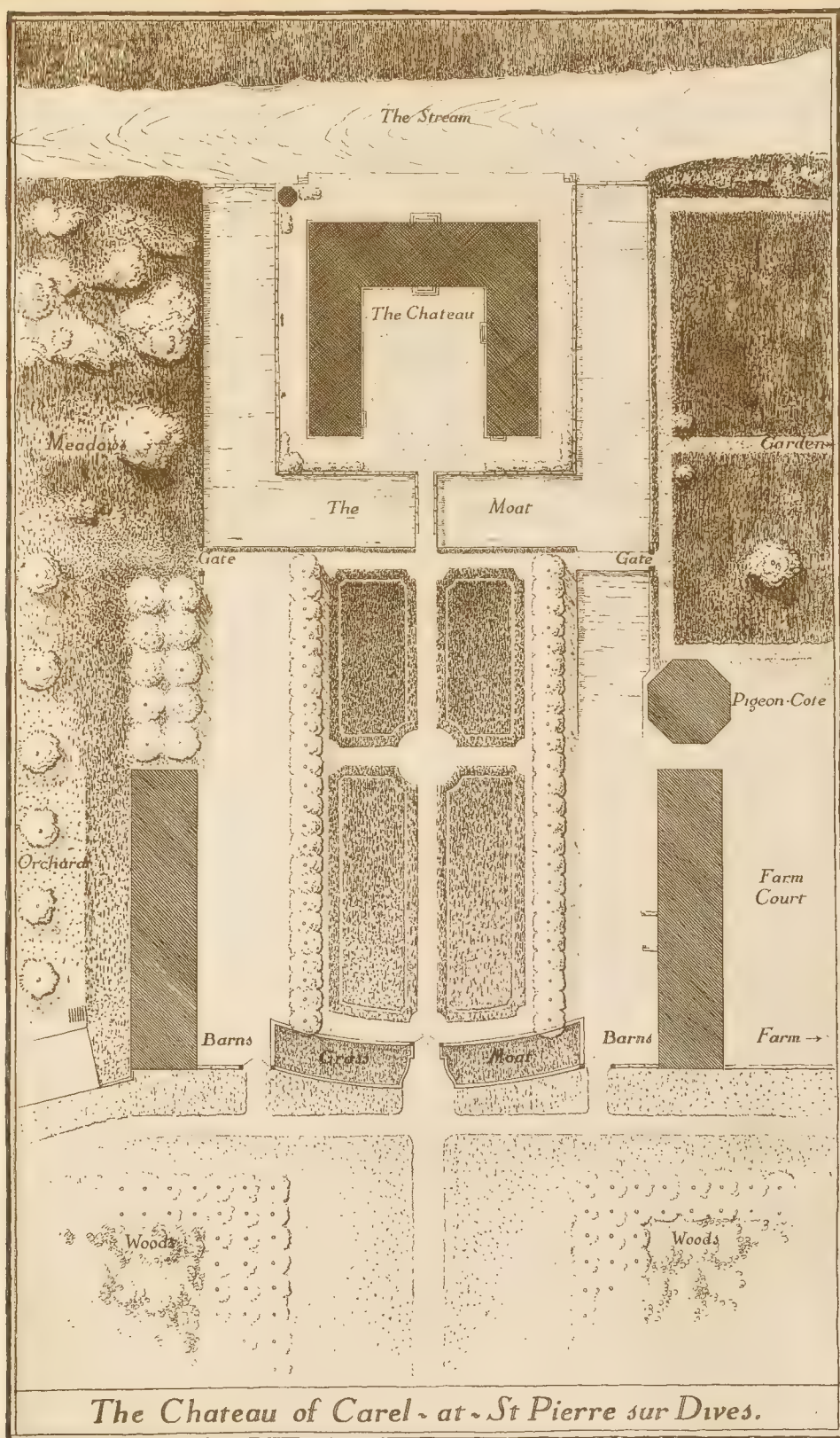




MANOR OF VONNE, NEAR ARTANNES (INDRE-ET-LOIRE)

Shed





CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

Plan





CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

Garden Details

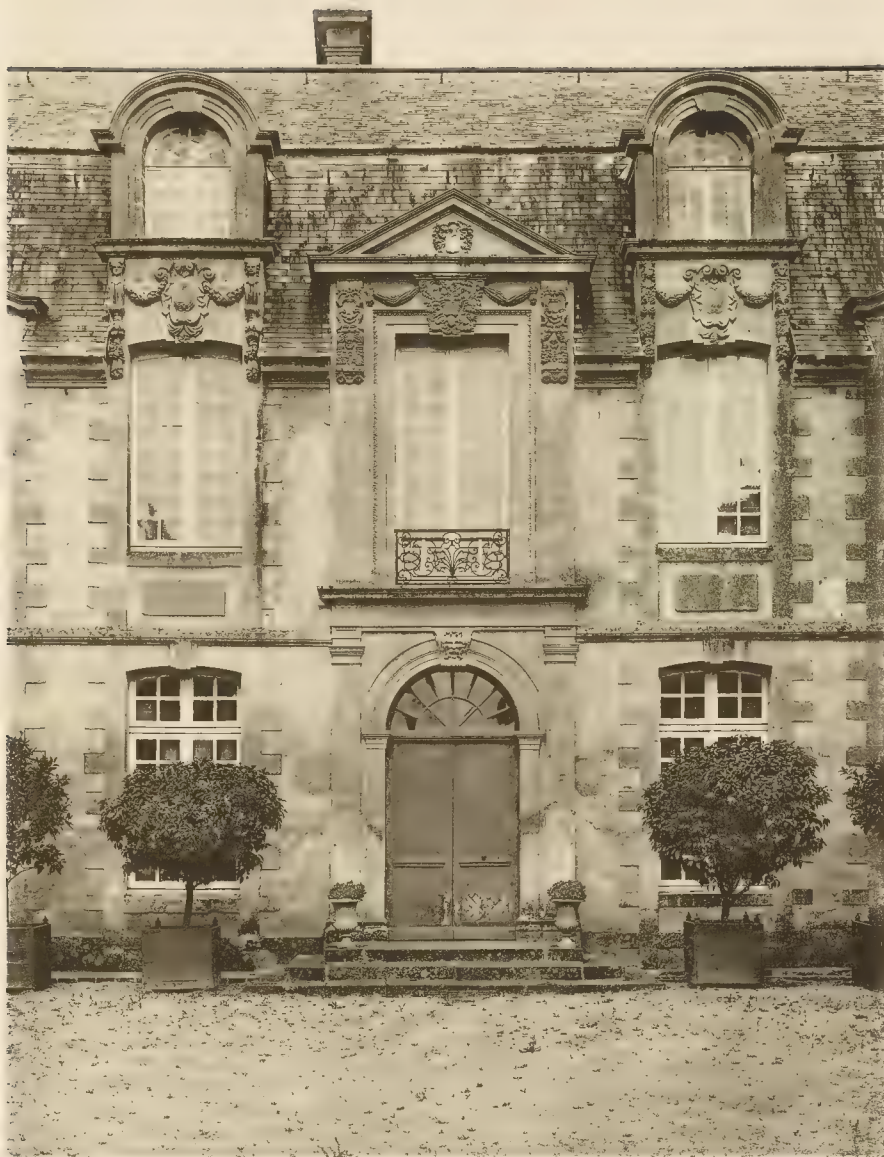




CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

General View

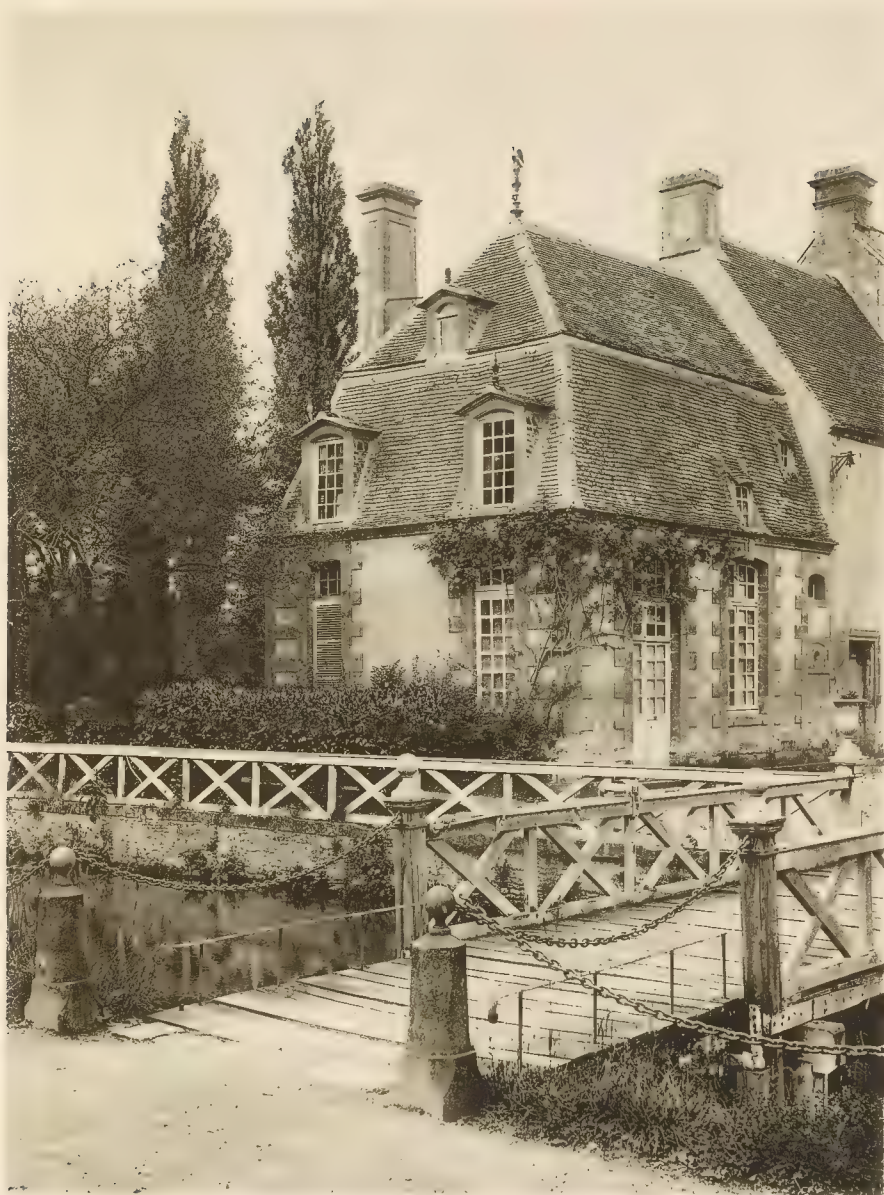




CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

Detail of Central Motive





CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

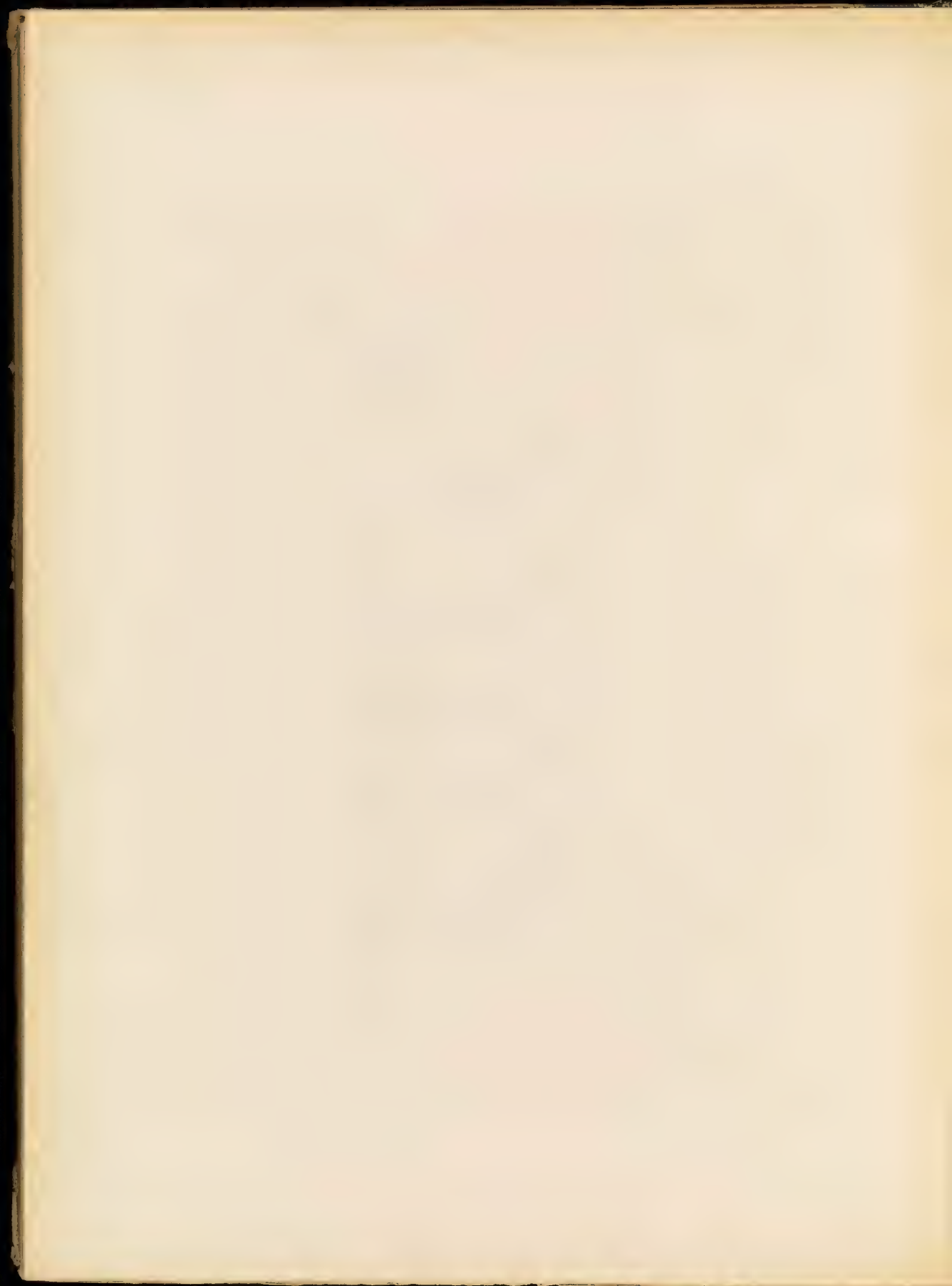
Left Pavilion

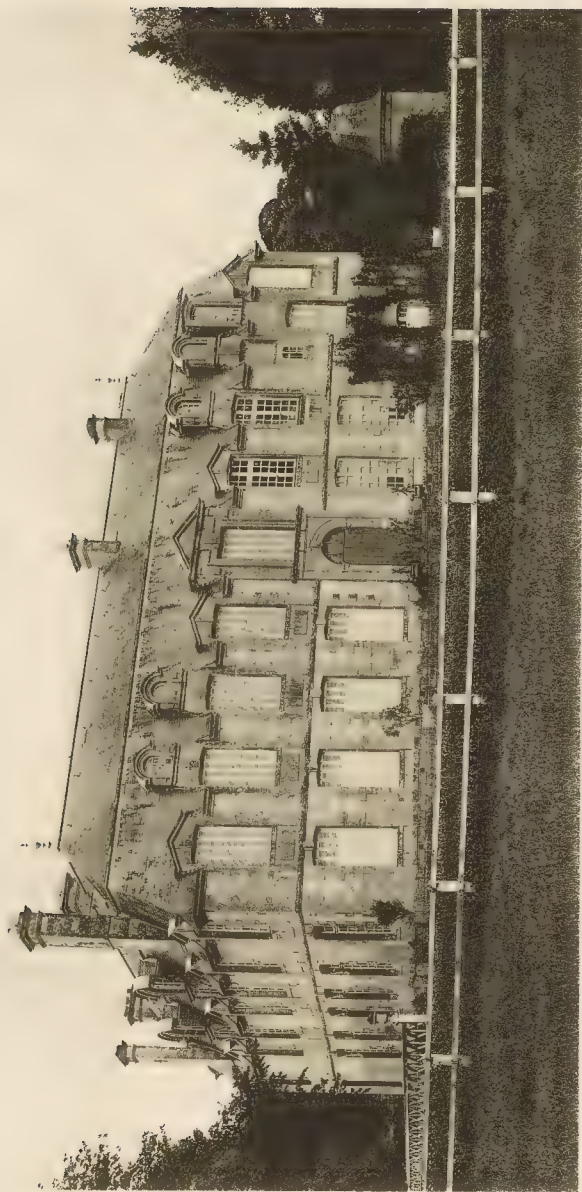




CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

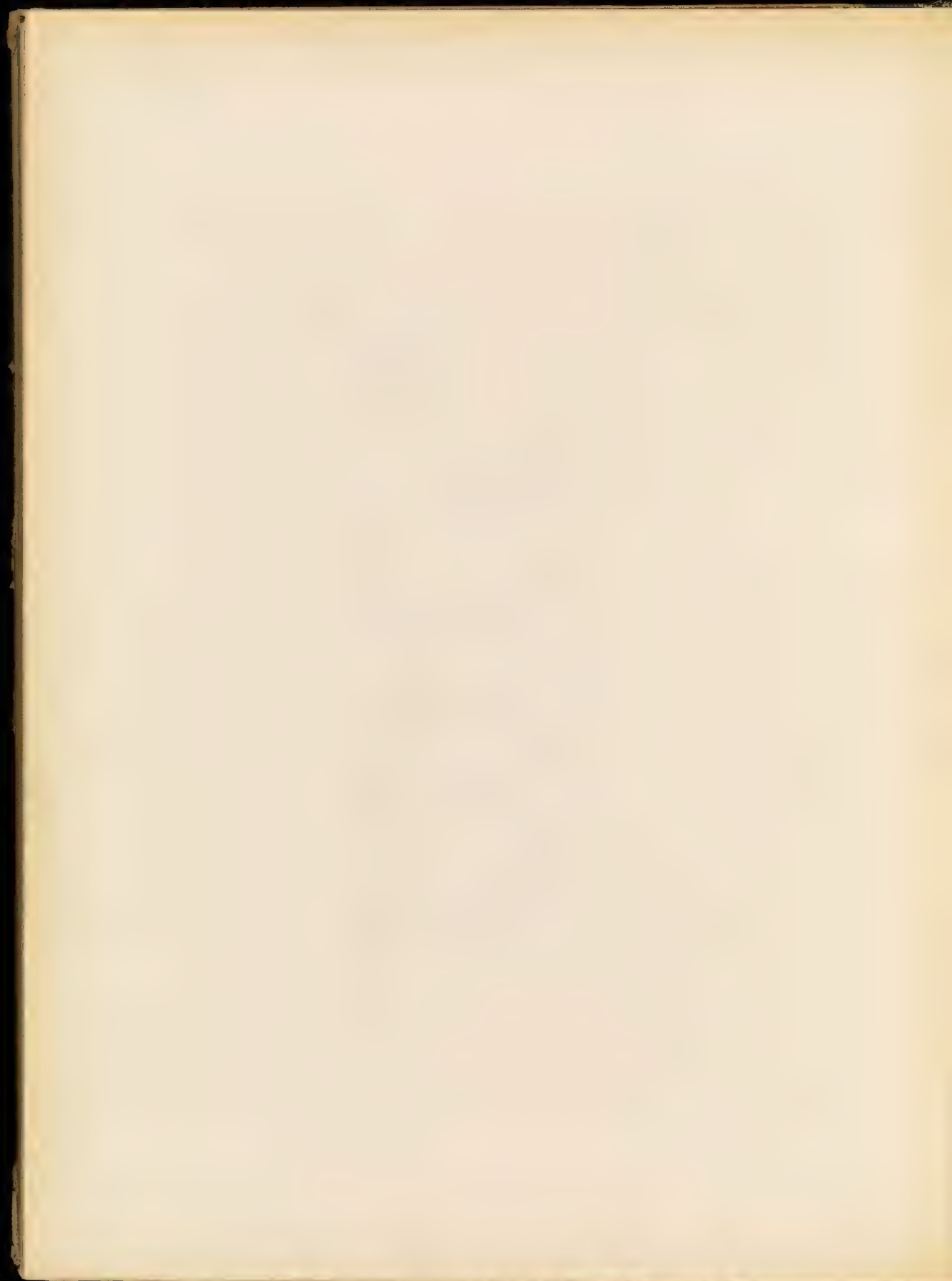
Orchard Side

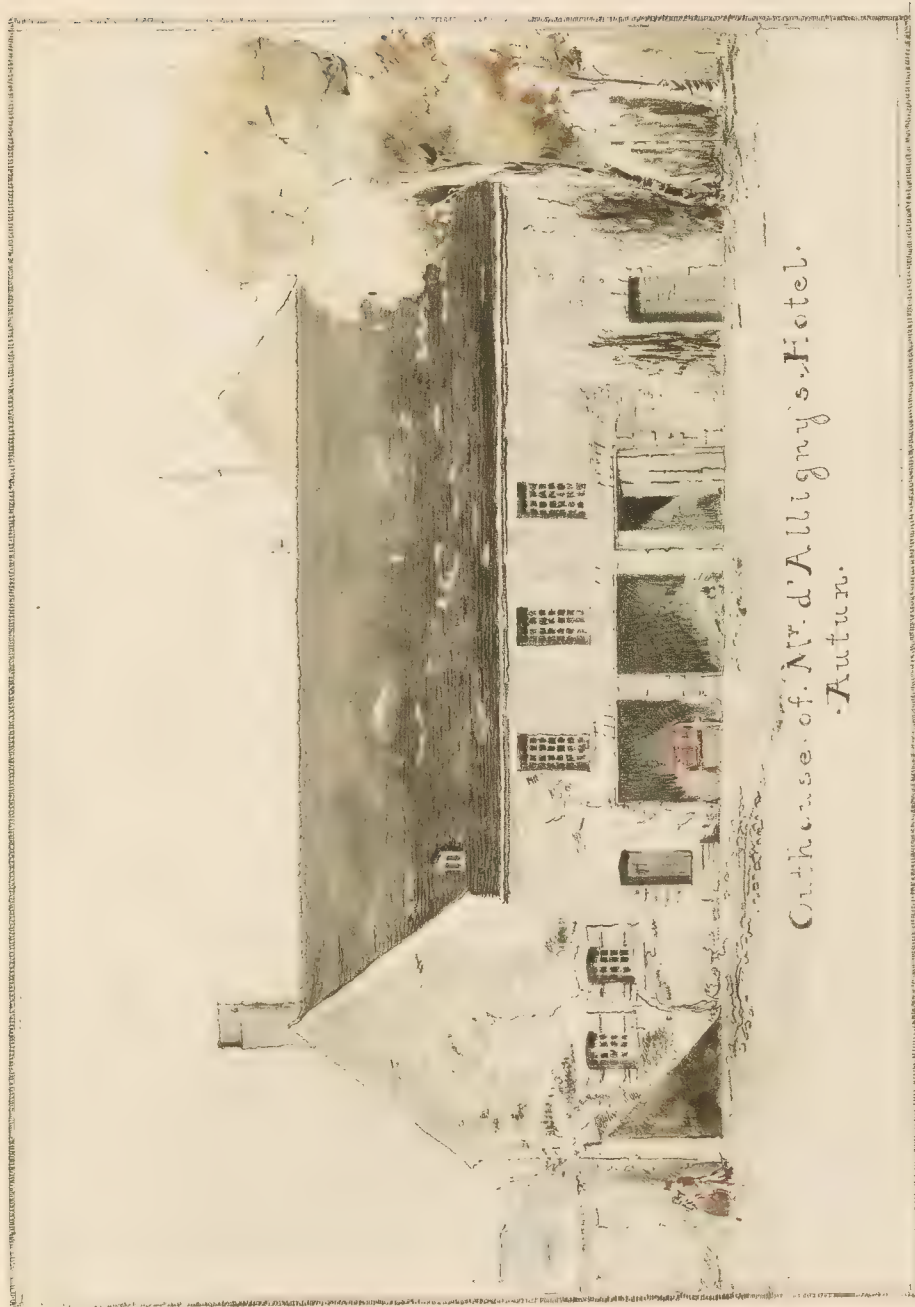




CHATEAU OF CAREL, ST. PIERRE-SUR-DIVES (CALVADOS)

River Side





HOUSE OF MR. D'ALLIGNY, AUTUN (SAONE-ET-LOIRE)

Outhouse





HOUSE OF MR. D'ALLIGNY, AUTUN (SAONE-ET-LOIRE)

Entrance Front





HOUSE OF MR. D'ALLIGNY, AUTUN (SAONE-ET-LOIRE)

Horseshoe Steps





HOUSE OF MR. D'ALLIGNY, AUTUN (SAONE-ET-LOIRE)

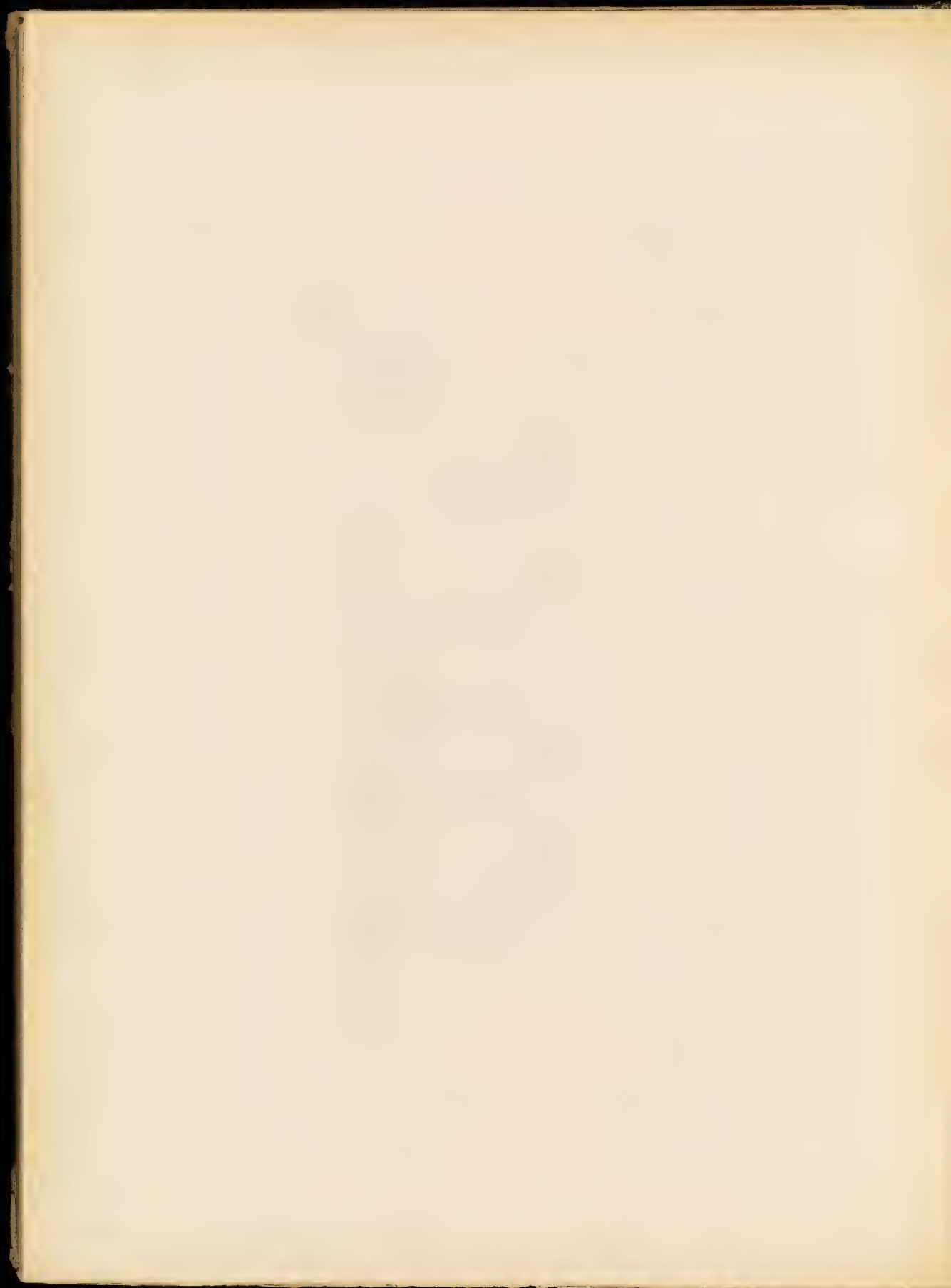
Outhouse

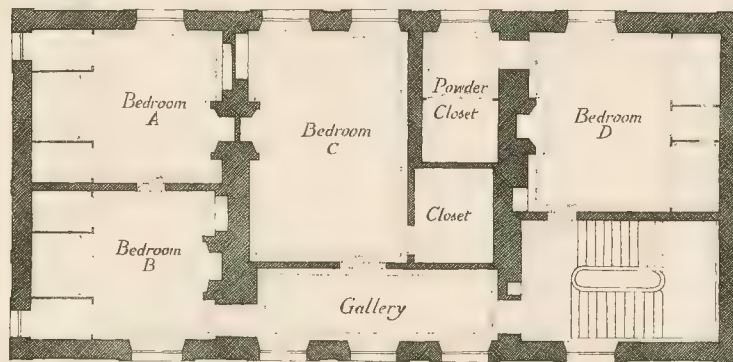




FARM OF MOLINOT (COTE-D'OR)

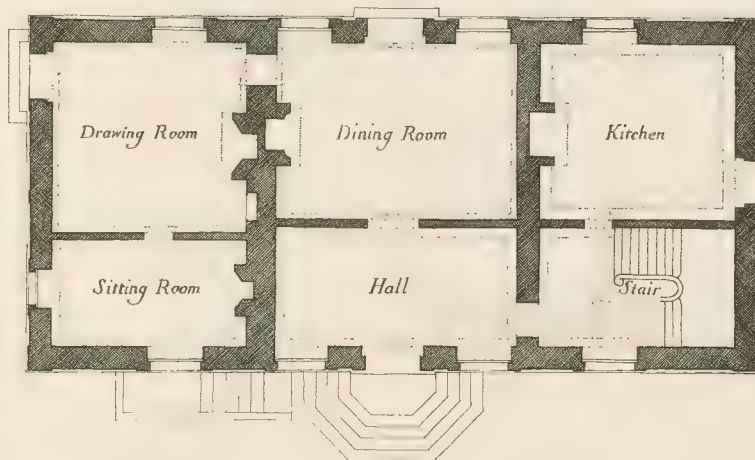
farm





SECOND FLOOR

Scale 0 5 10 15 20 25 feet

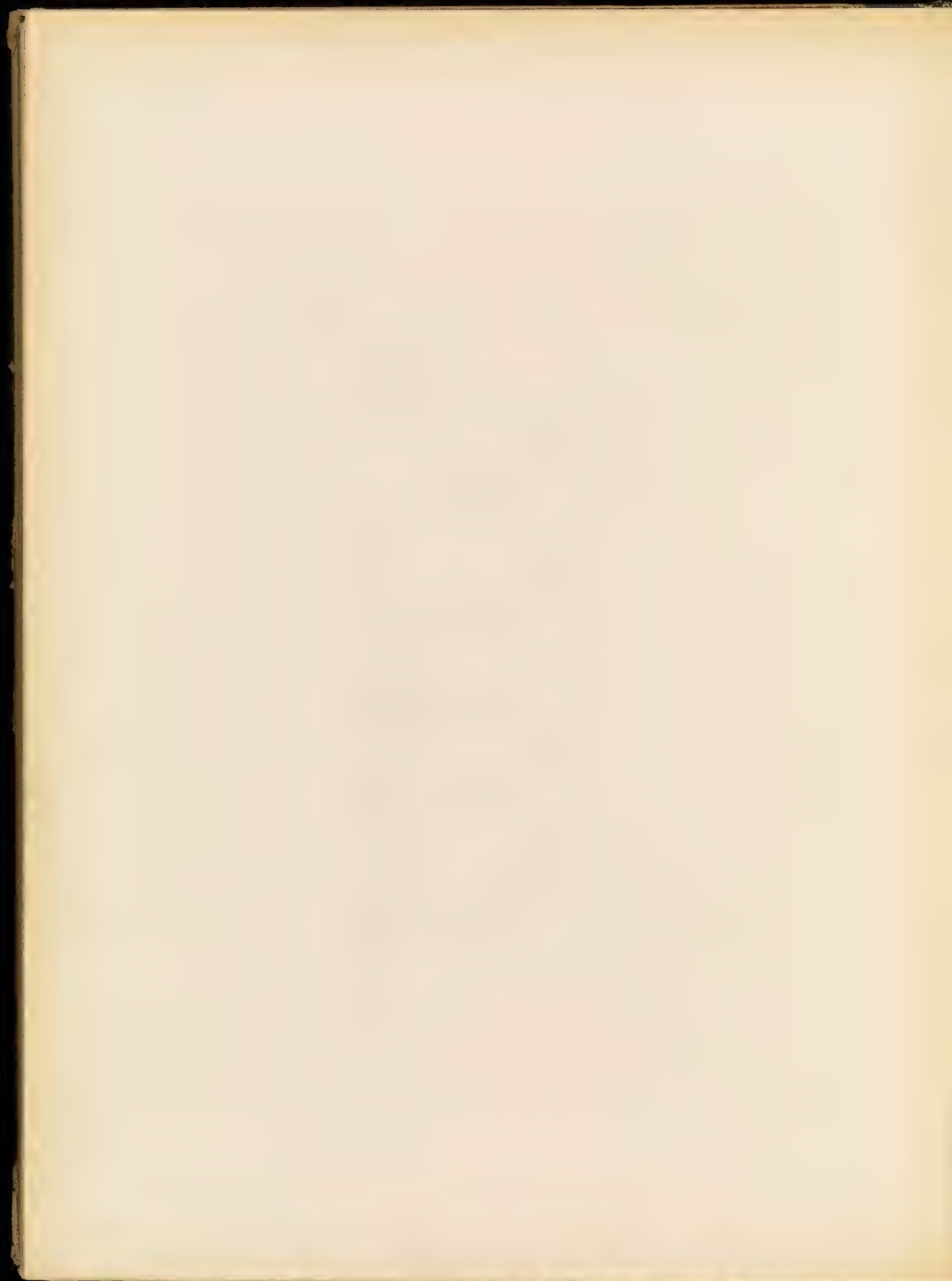


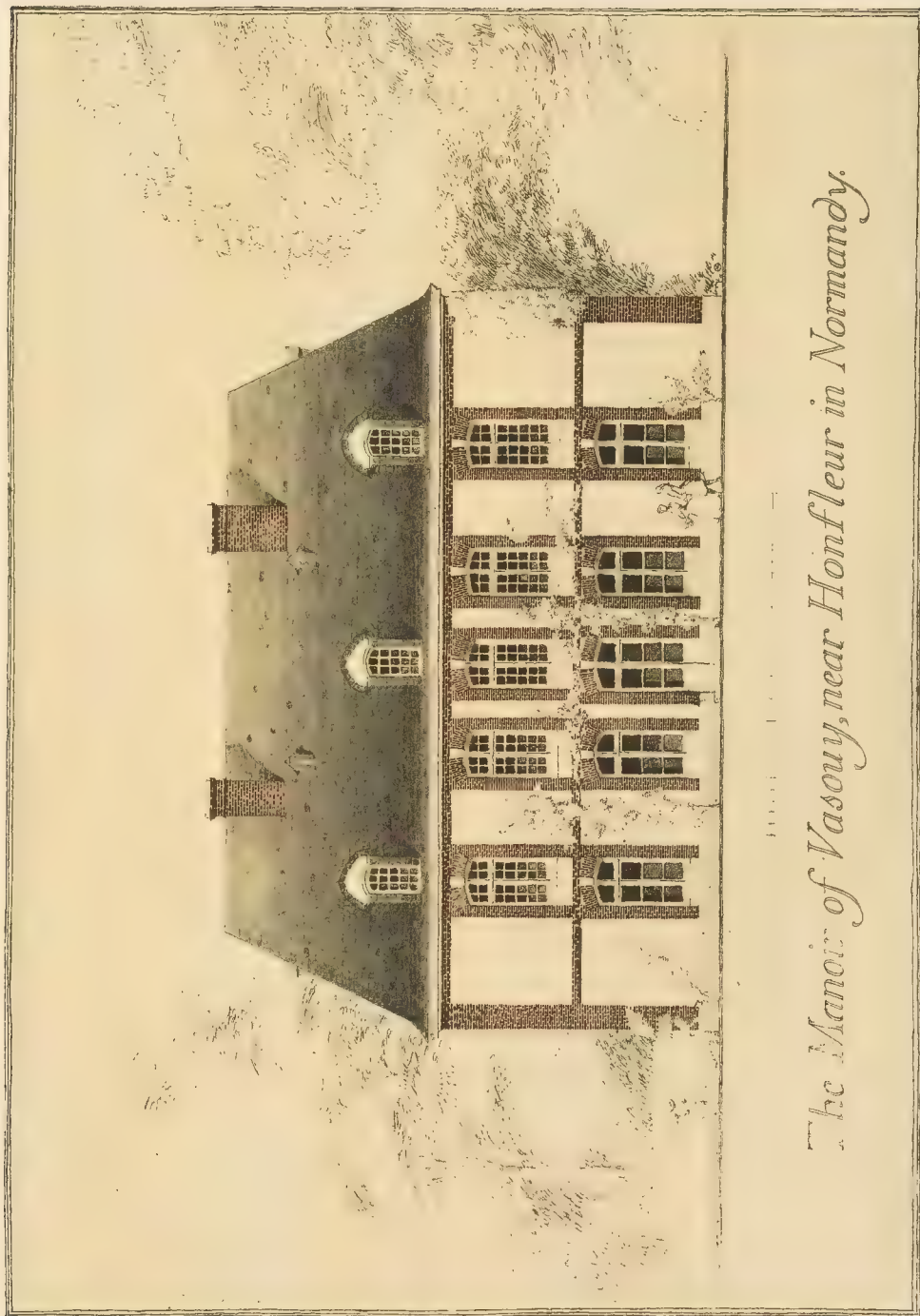
GROUND FLOOR

The Manoir of Vasouy

MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Plan

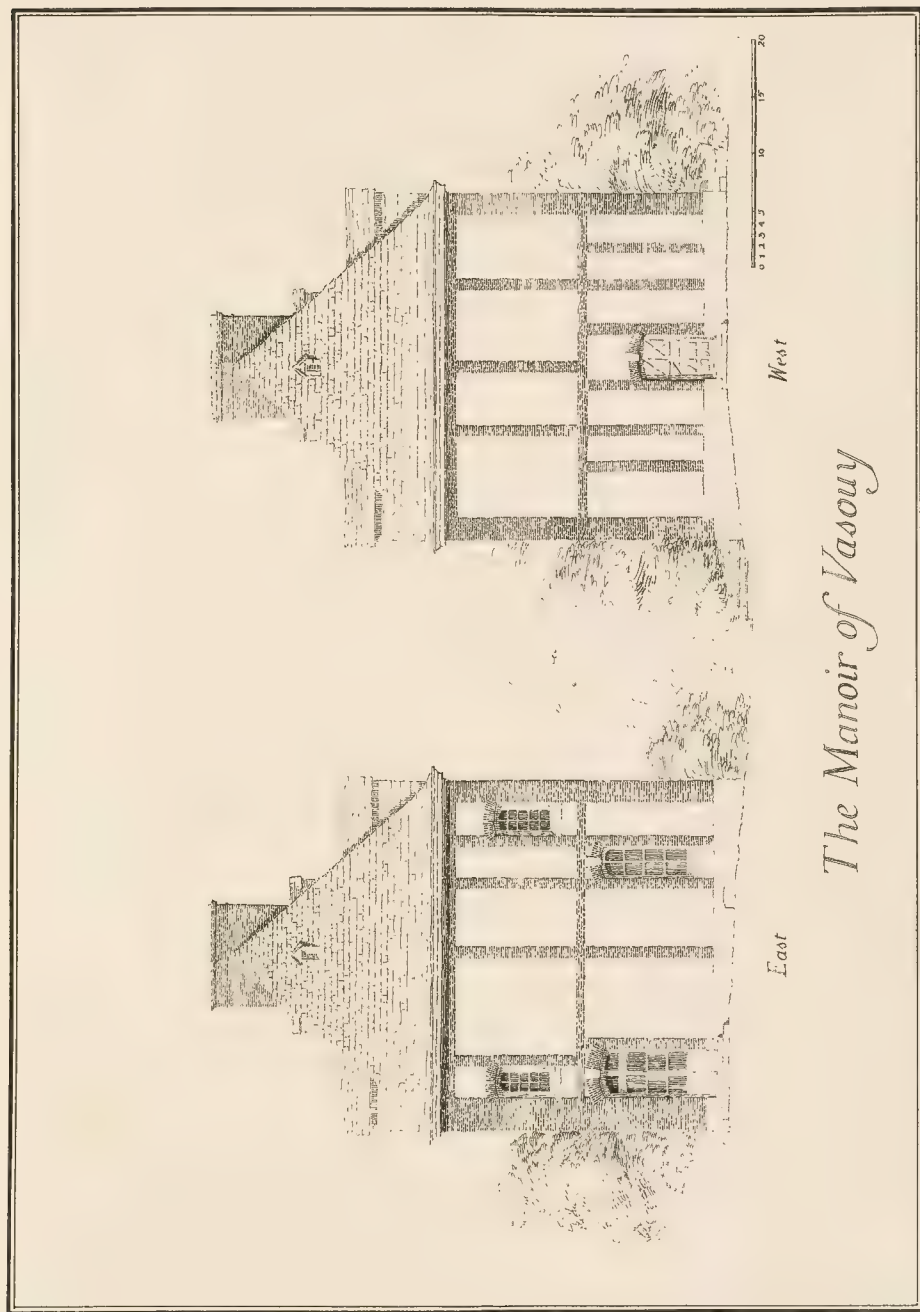




MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Garden Elevation



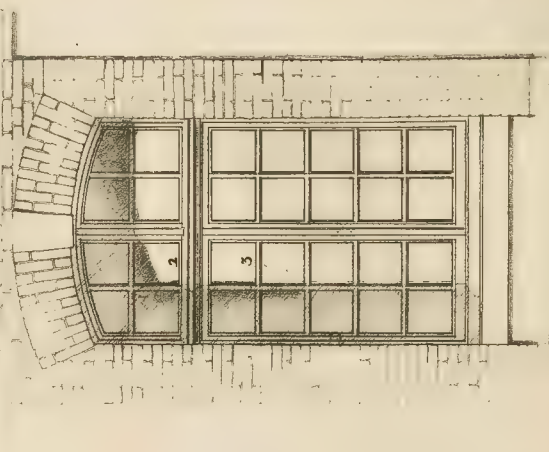
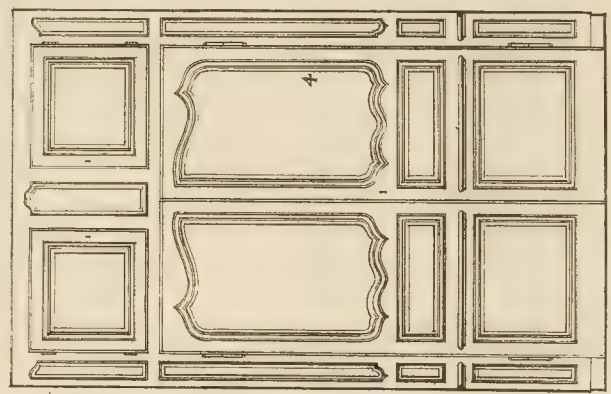
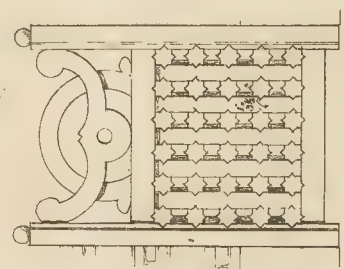
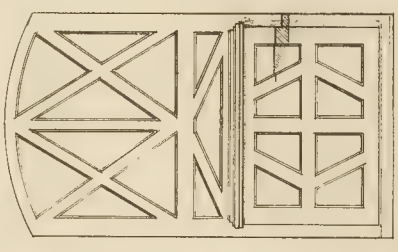
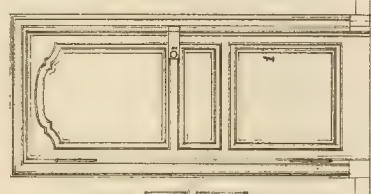
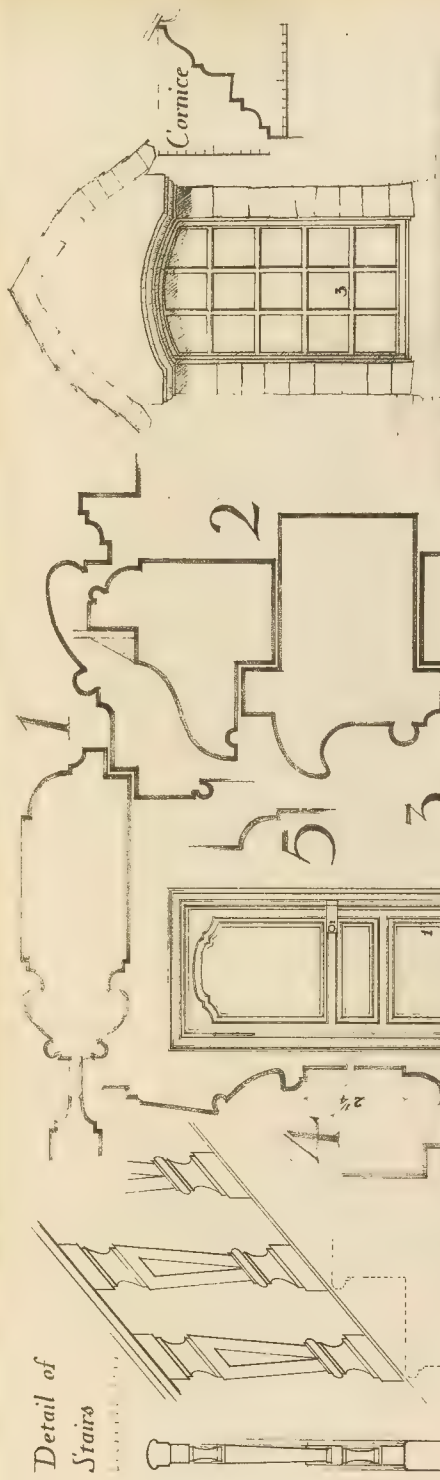


The Manoir of Vasouy

MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Side Elevation





Vasouy Details

2nd Floor Window & Dormer

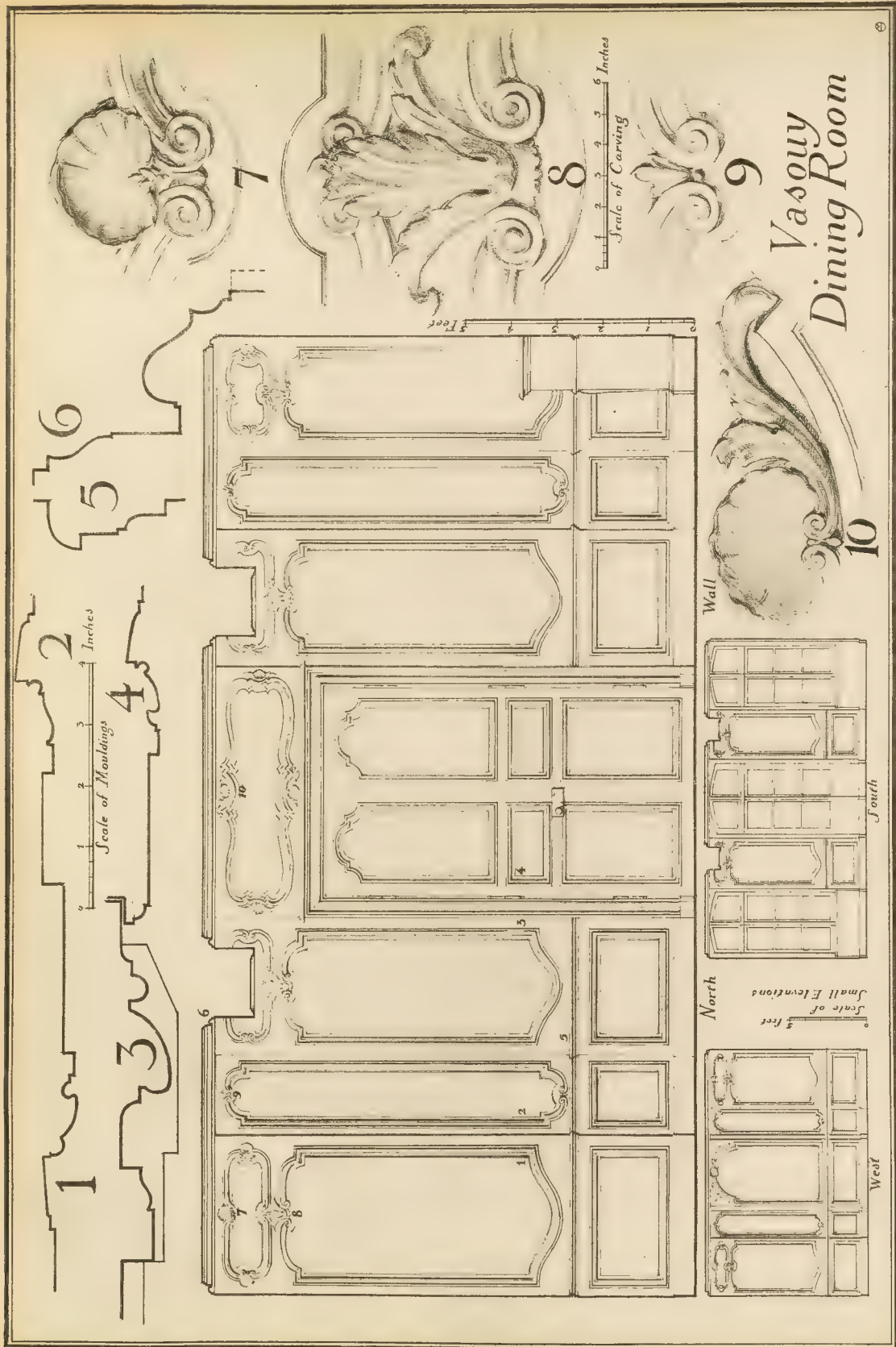
Kitchen Door

Garden Gate

Doors in Powder Closet.

MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)
Details

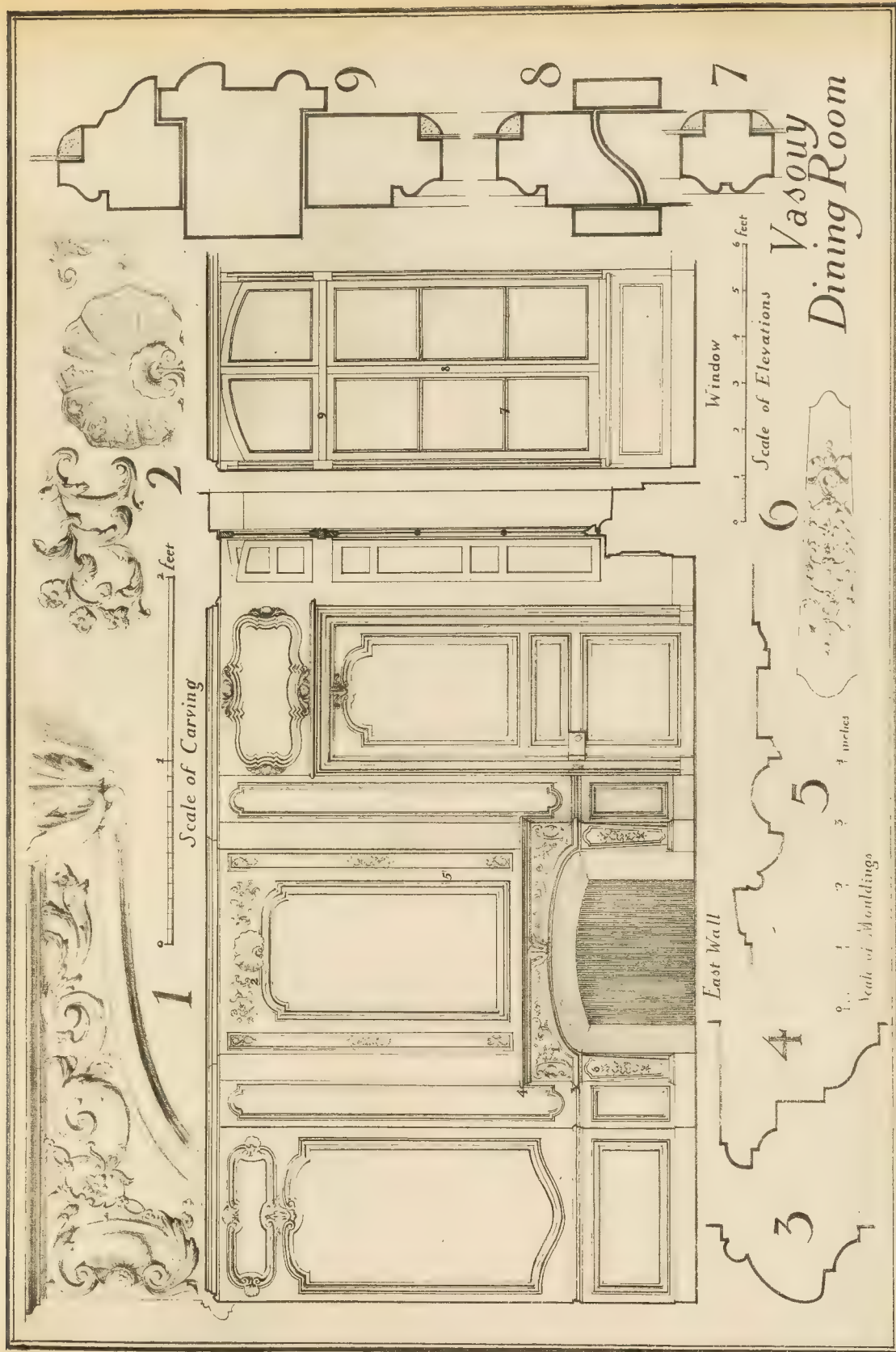




MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Dining-room

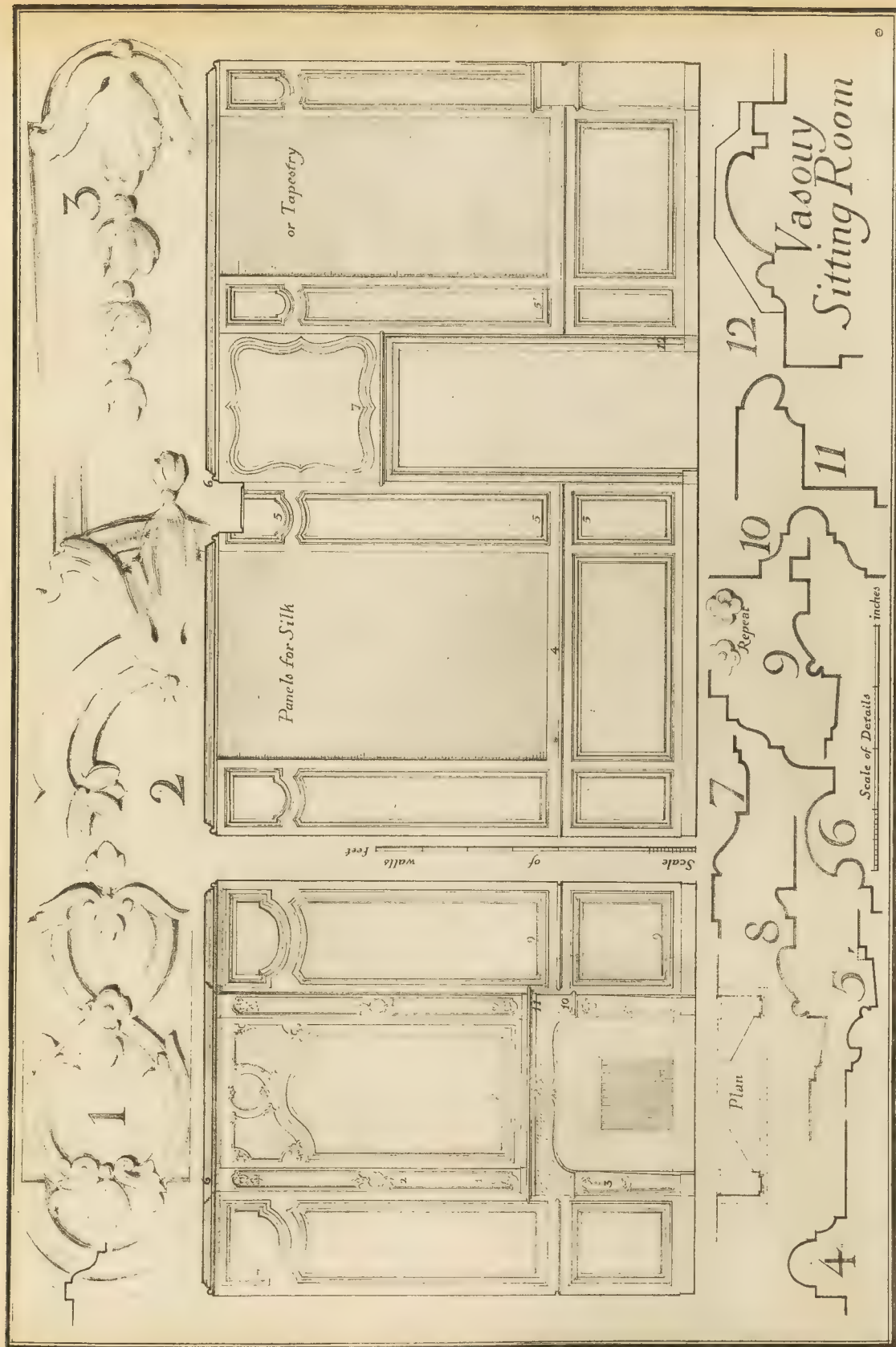




MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

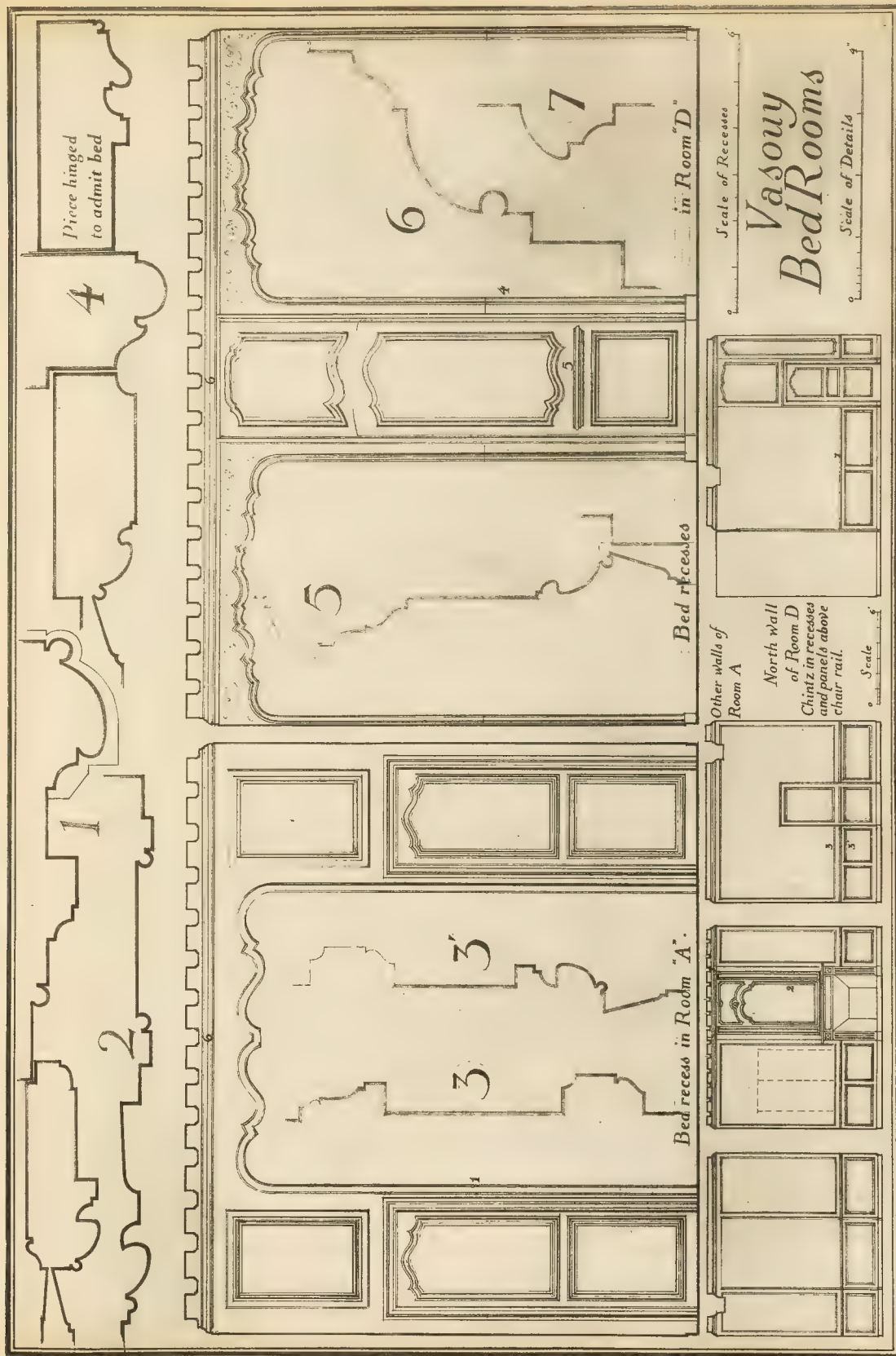
Dining-room Mantel





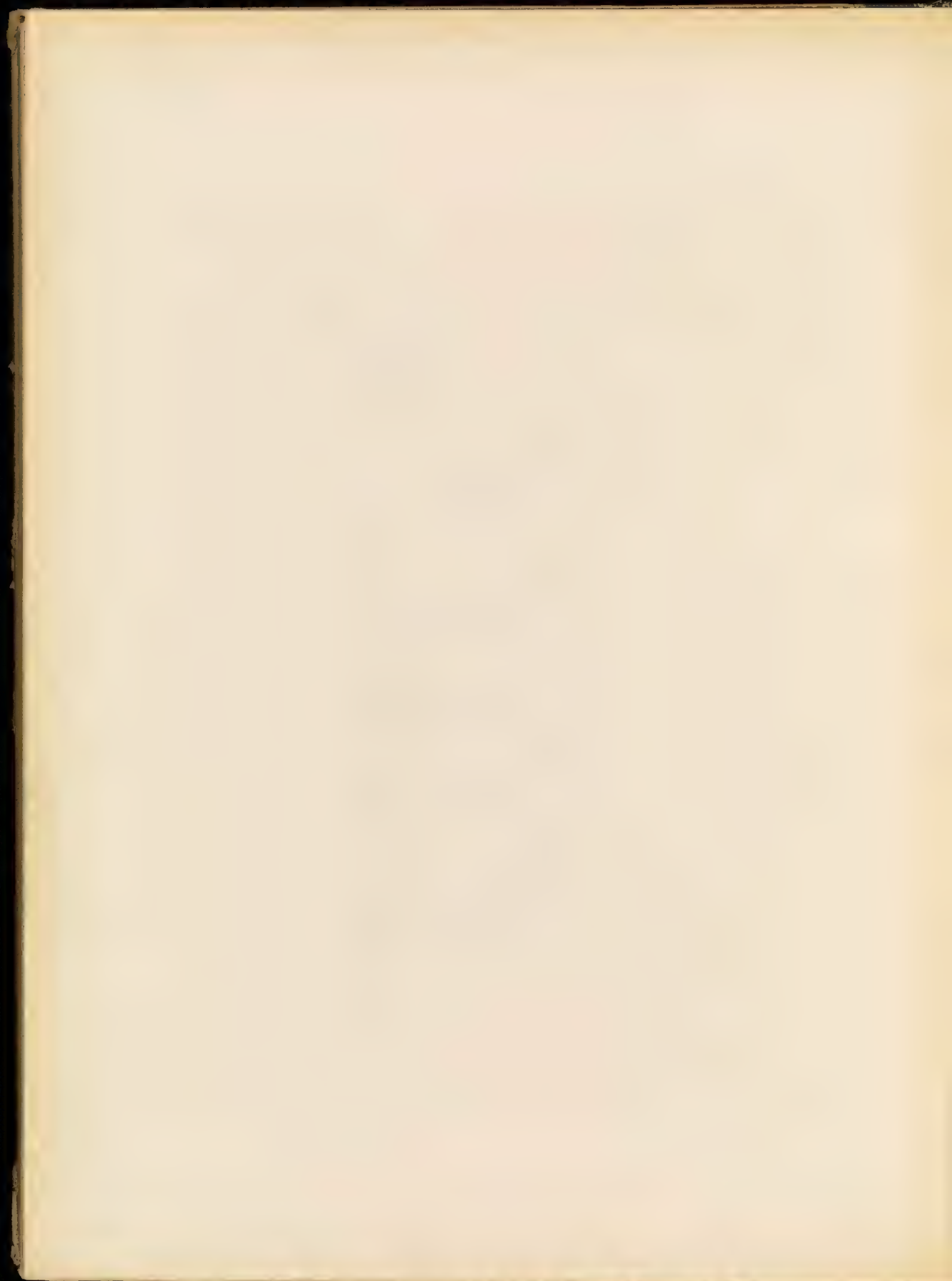
MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)
Sitting-room





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Bedrooms





MANOR OF VASOUY NEAR HONFLEUR (CALVADOS)

Garden Side





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Corner of Garden Side





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Detail of Central Bays





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Dining-room Mantelpiece





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Dining-room West Wall





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Sitting-room





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Bedroom "D"





MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Bedroom "A"

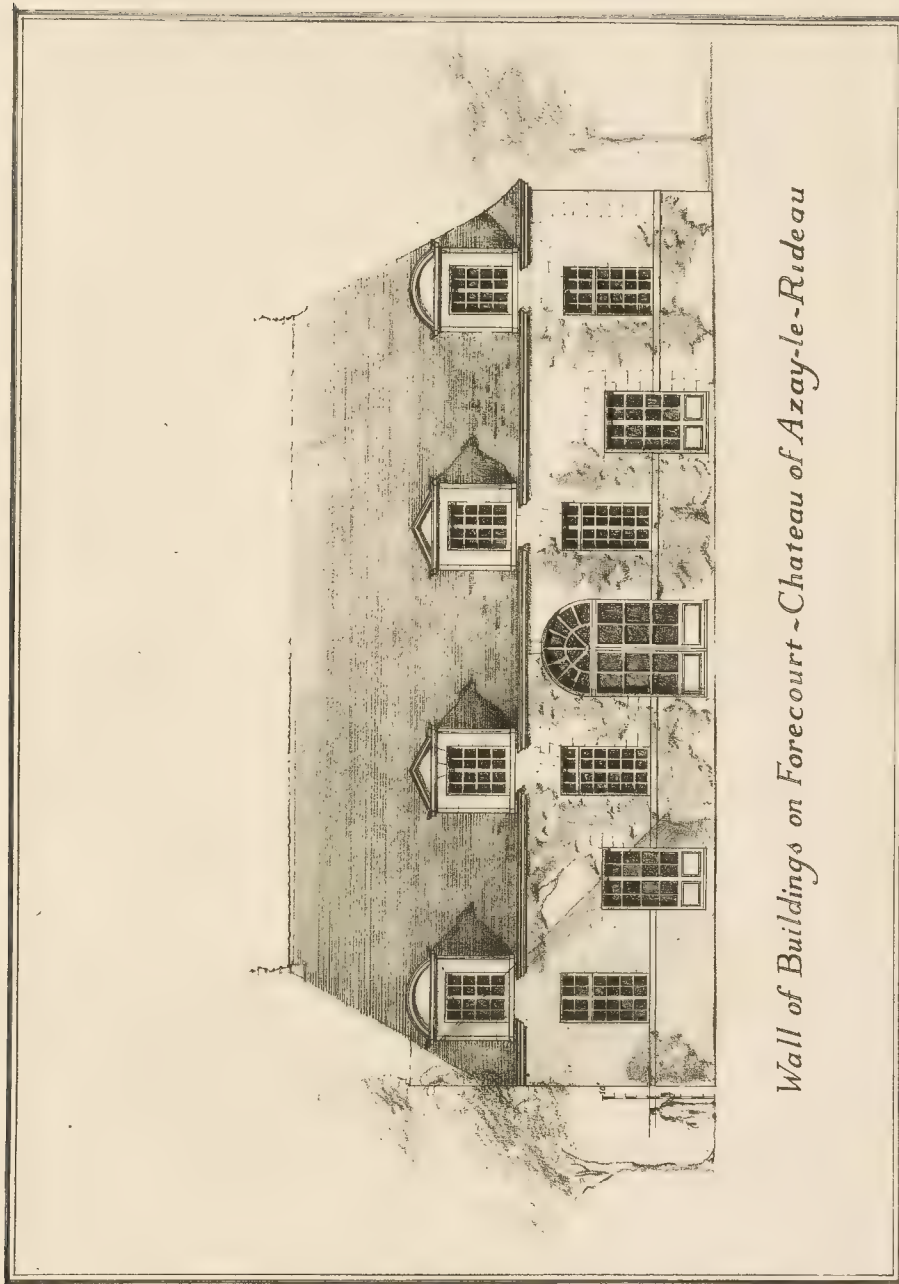




MANOR OF VASOUY, NEAR HONFLEUR (CALVADOS)

Window in Bedroom "A"



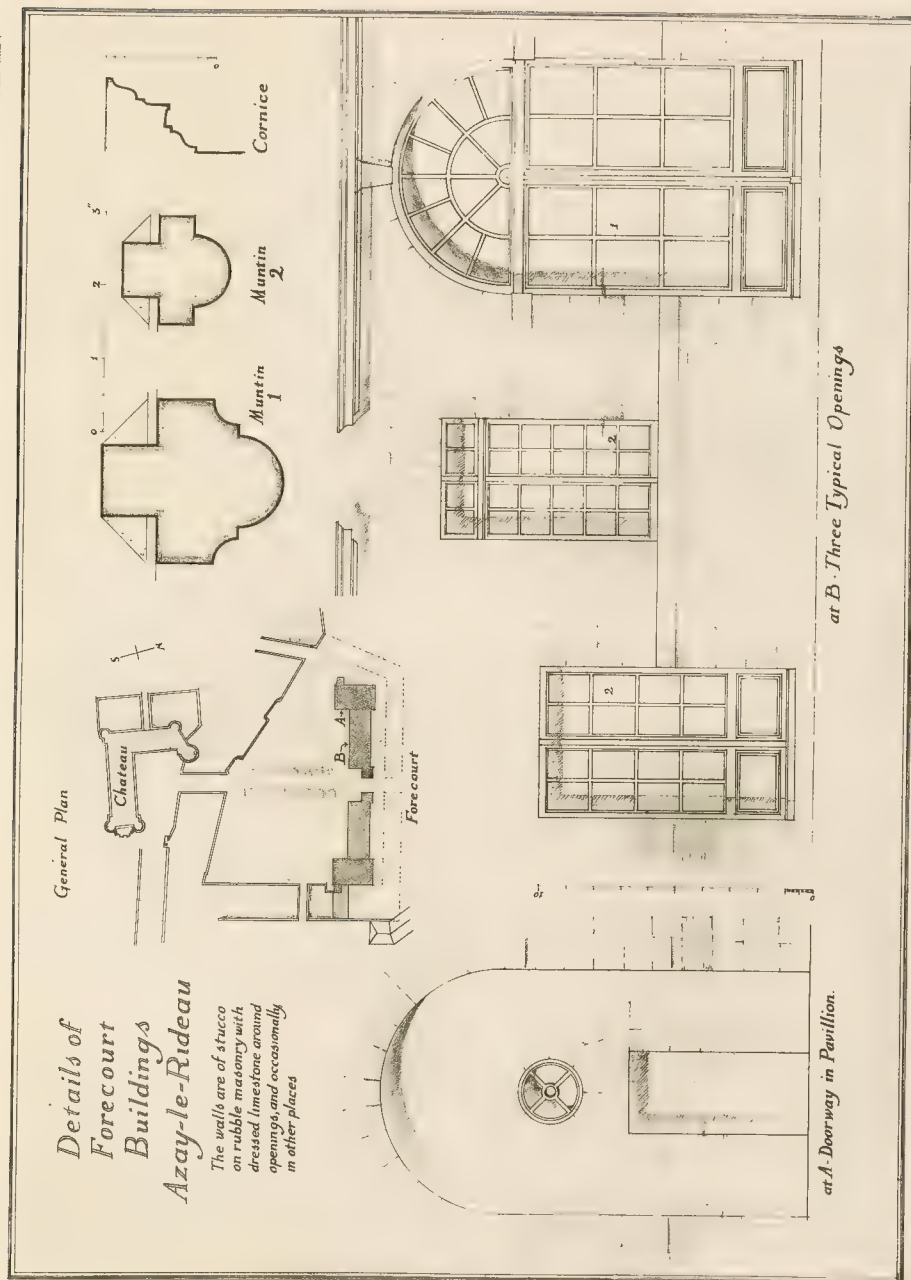


Wall of Buildings on Forecourt - Chateau of Azay-le-Rideau

BUILDING OF FORECOURT, CHATEAU OF AZAY-LE-RIDEAU (INDRE-ET-LOIRE)

Elevation

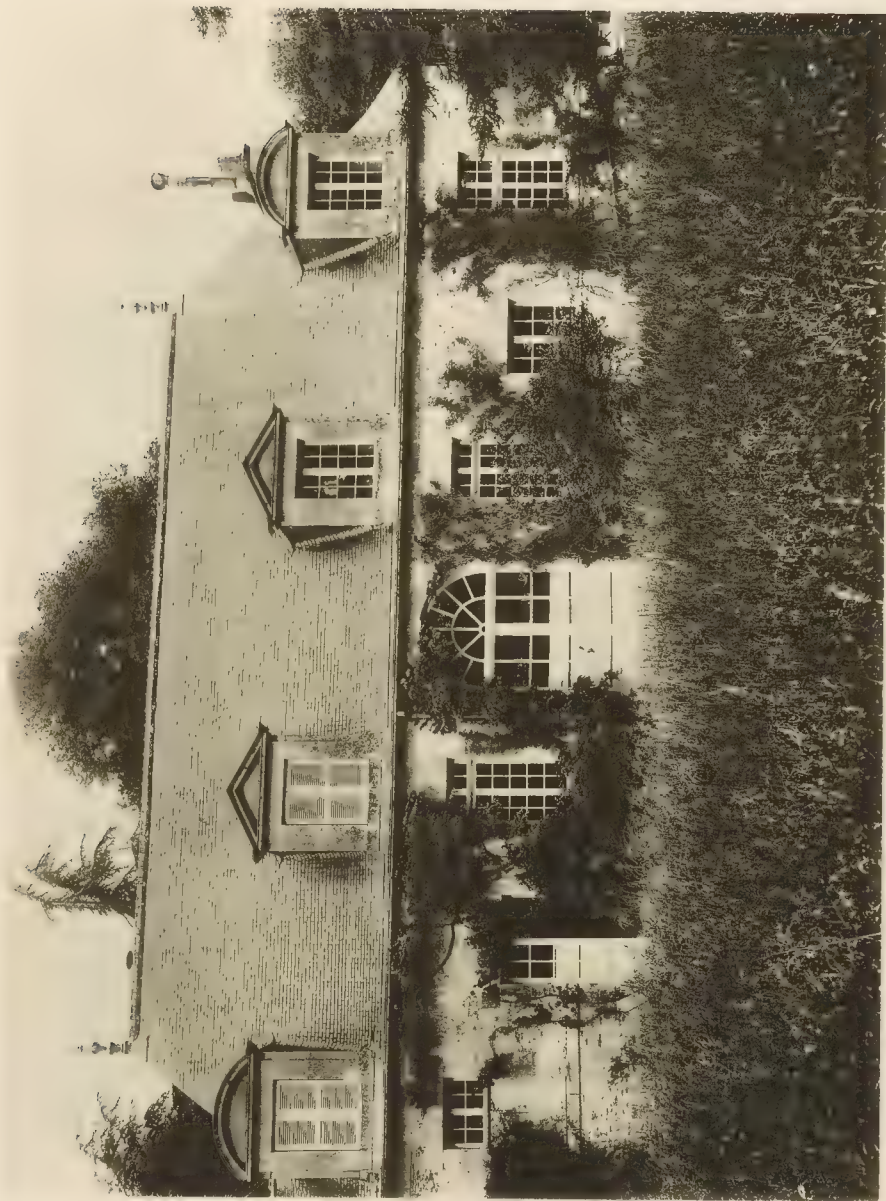




BUILDING OF FORECOURT, CHATEAU OF AZAY-LE-RIDEAU (INDRE-ET-LOIRE)

Details





BUILDING OF FORECOURT, CHATEAU OF AZAY-LE-RIDEAU (INDRE-ET-LOIRE)

Front





BUILDING OF FORECOURT, CHATEAU OF AZAY-LE-RIDEAU (INDRE-ET-LOIRE)

Corner of Outbuilding



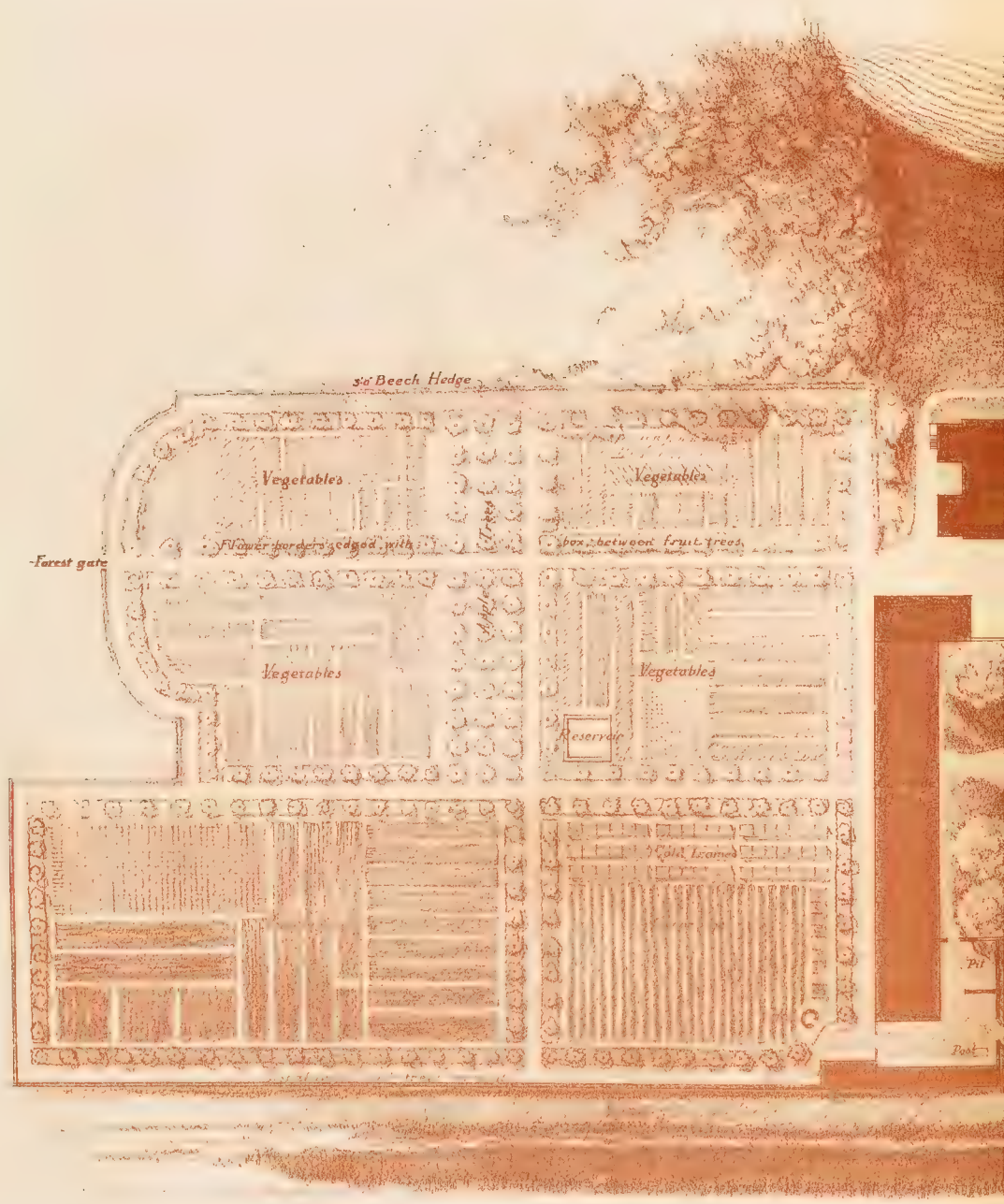


BUILDING OF FORECOURT, CHATEAU OF AZAY-LE-RIDEAU (INDRE-ET-LOIRE)

Side Door









E. NEAR AUTUN (SAONE-ET-LOIRE)

Plan





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

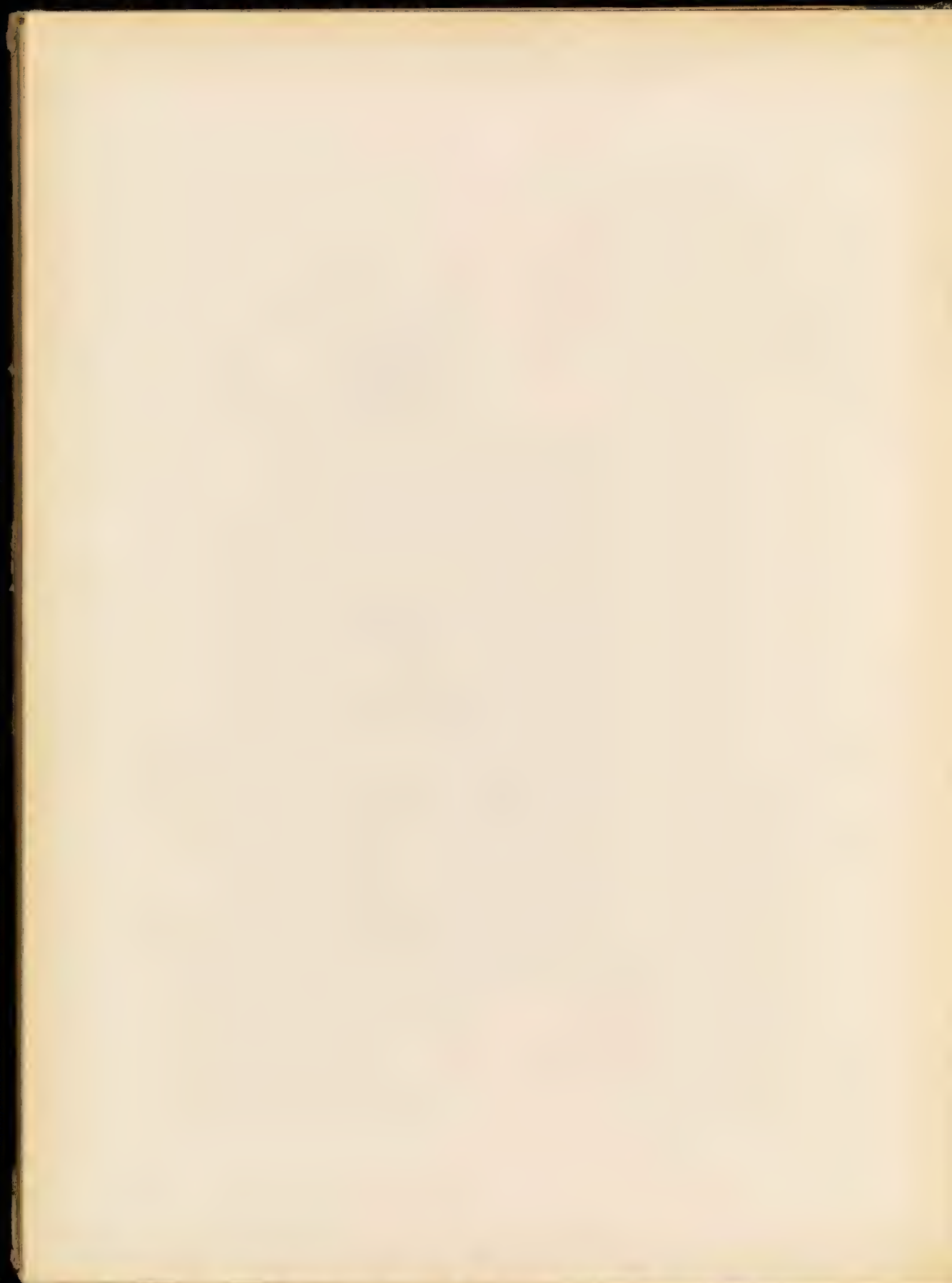
Gate to Court





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

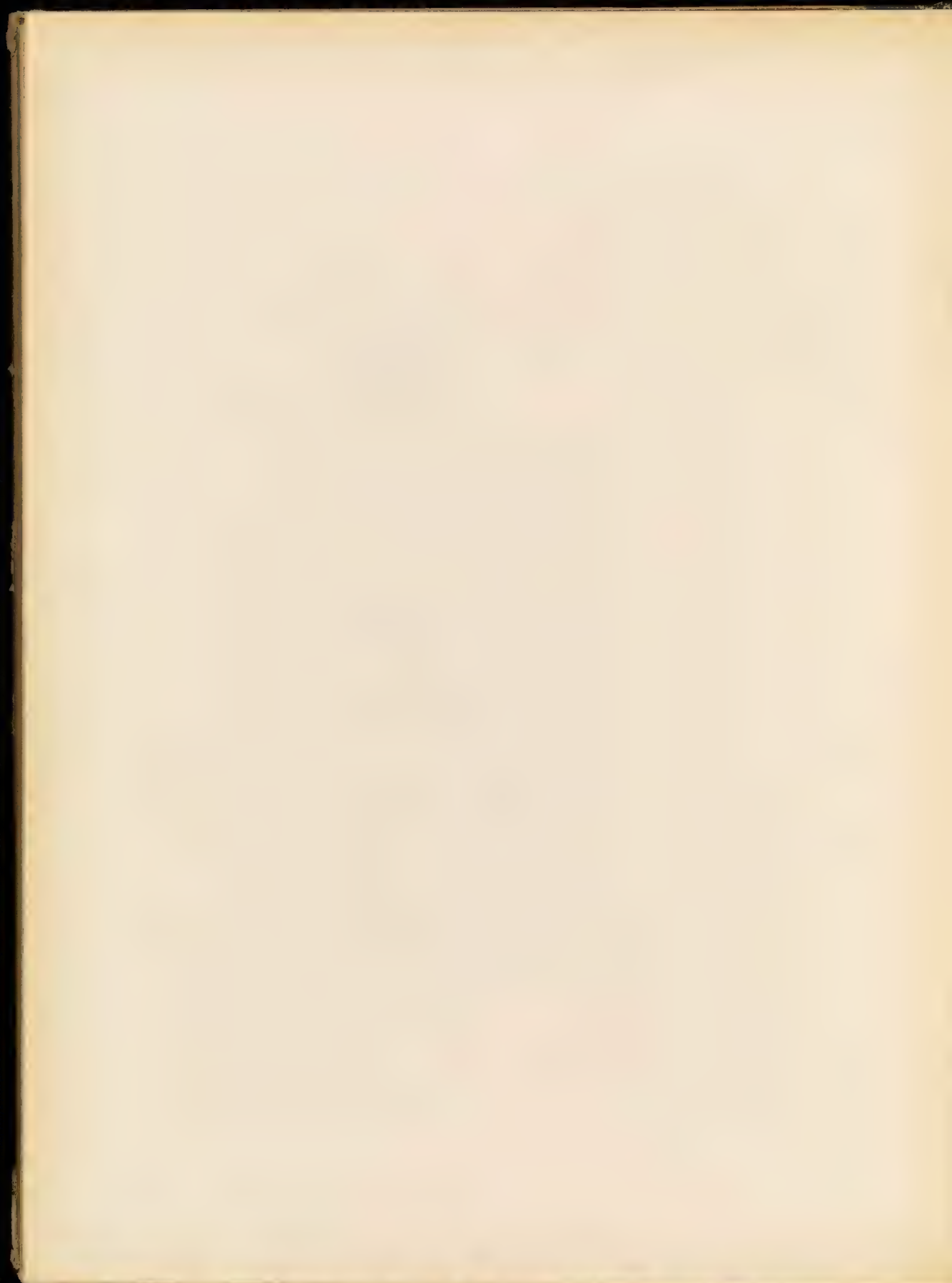
Steps to Terrace





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

Side-door





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)
Gardener's Cottage





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

Farm-yard





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

Corner of Farmer's House





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

Shed





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

Barn





FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)

Small Door in Stable



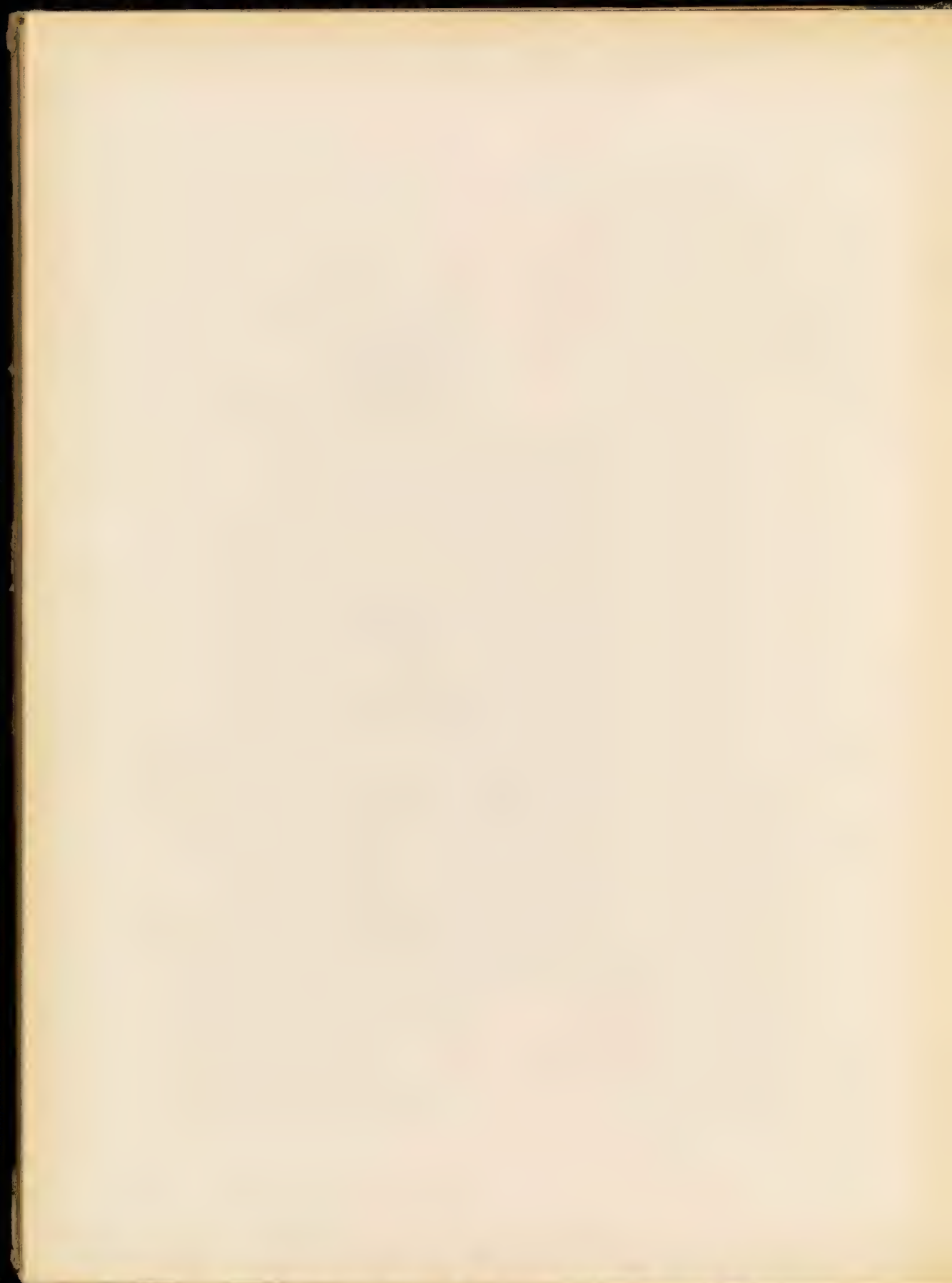


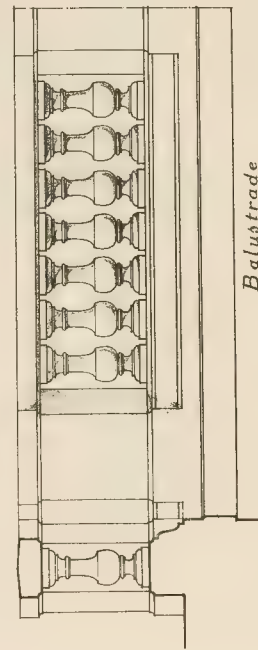
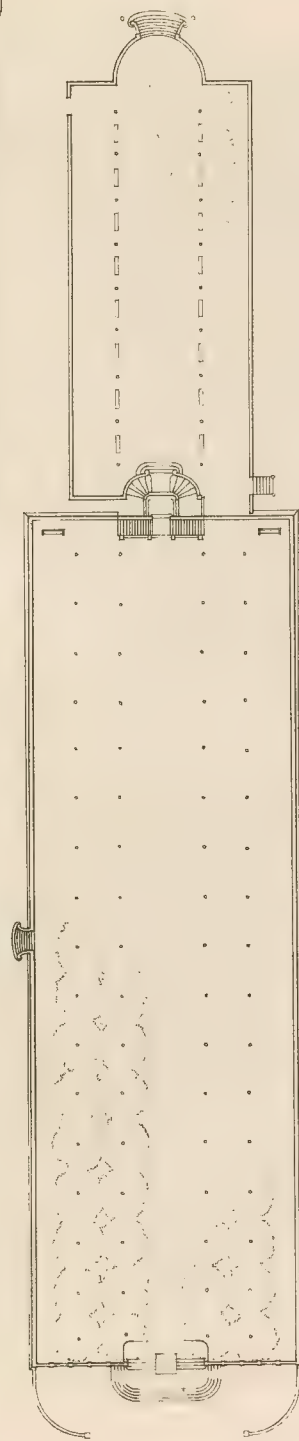
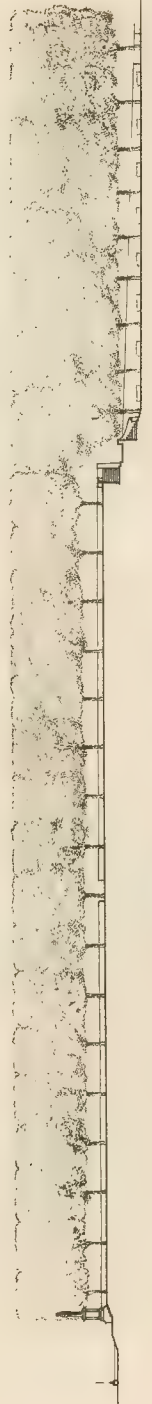
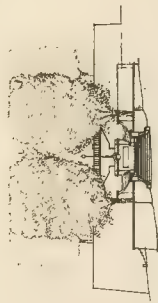
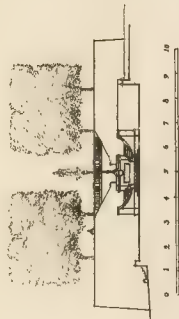
Borders in Garden



Garden Water-tank

FARM OF LA VESVRE, NEAR AUTUN (SAONE-ET-LOIRE)





Balustrade



Bench

The Place Vauban, at Avallon, in Burgundy

PLACE VAUBAN OR GRAND COURS, AVALLON (YONNE)
Plan and details





PLACE VAUBAN OR GRAND COURS, AVALLON (YONNE)

Statue of Vauban





PLACE VAUBAN or GRAND COURS, AVALLON (YONNE)

Lower End





PLACE VAUBAN OR GRAND COUR'S, AVALLON (YONNE)

General View

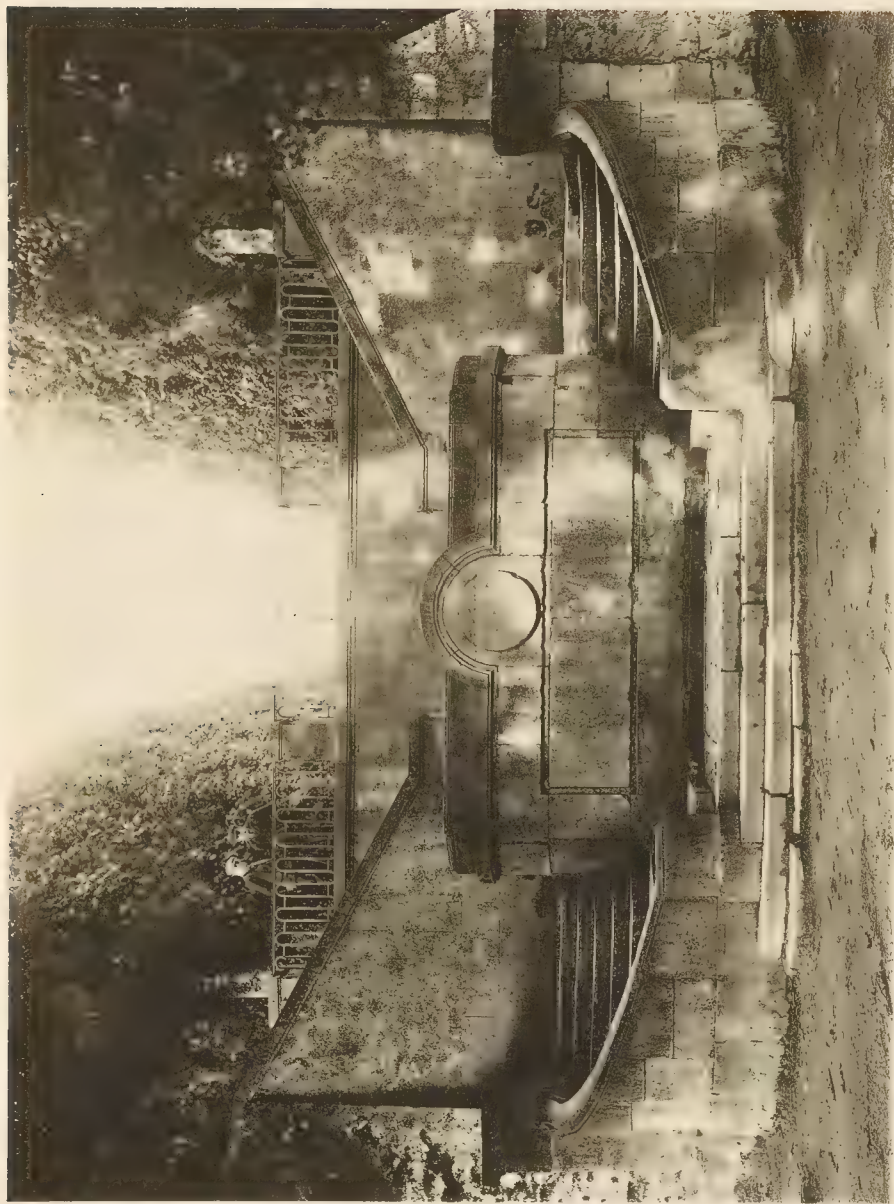




PLACE VAUBAN OR GRAND COURS, AVALLON (YONNE)

Side View

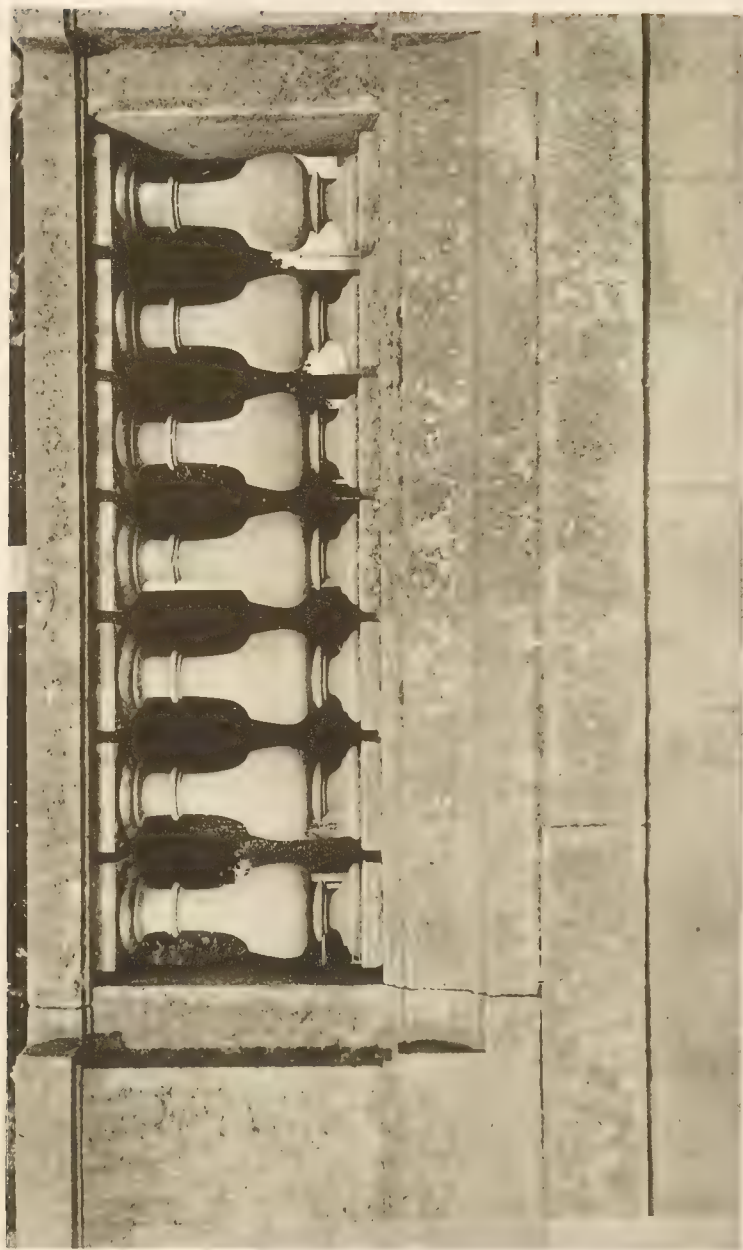




PLACE VAUBAN OR GRAND COURS, AVALLON (YONNE)

Central Steps





PLACE VAUBAN or GRAND COURS, AILLON (YONNE)

Balustrade

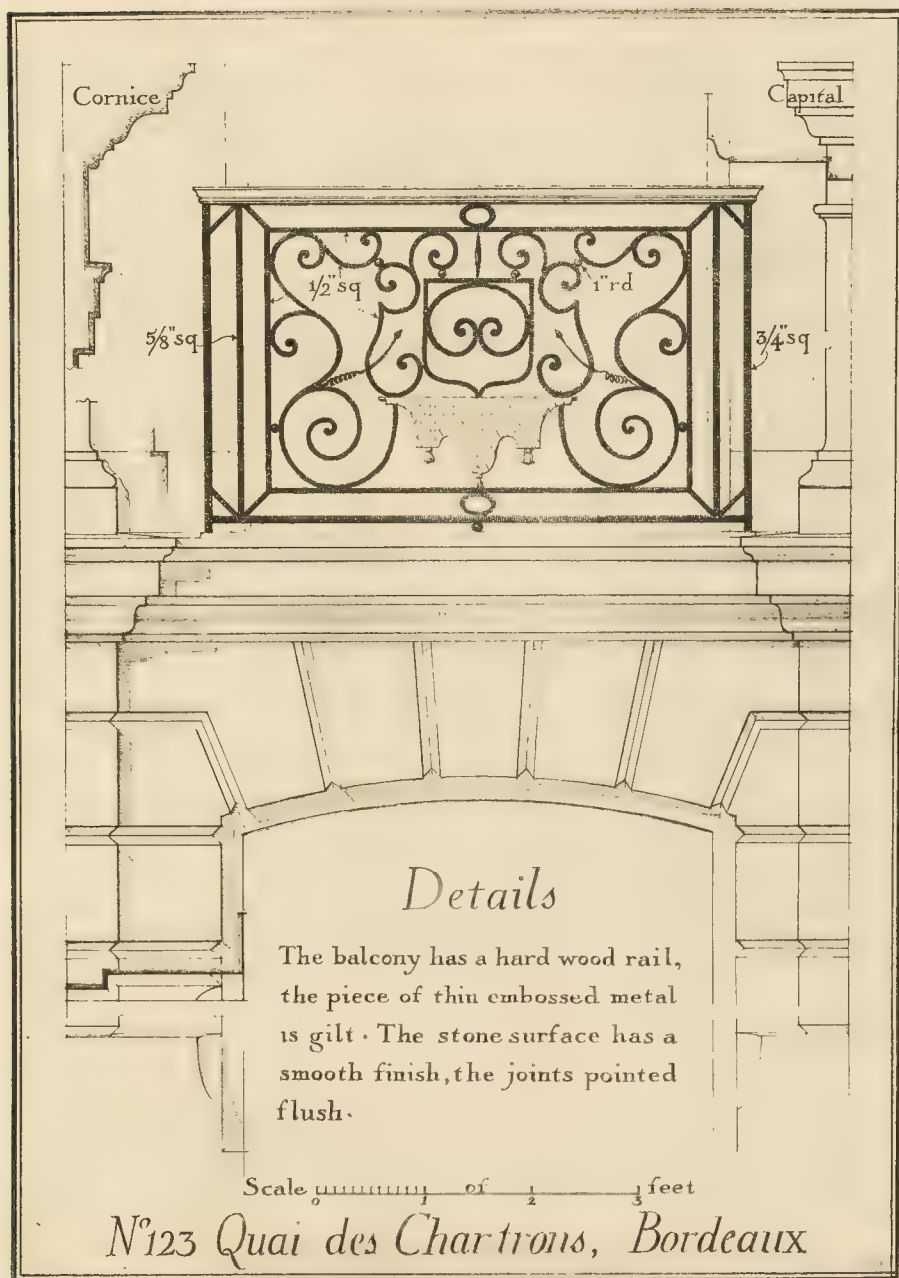




123, QUAÏ DES CHARTRONS, BORDEAUX

Elevation





123, QUAI DES CHARTRONS, BORDEAUX

Details





123, QUAI DES CHARTRONS, BORDEAUX

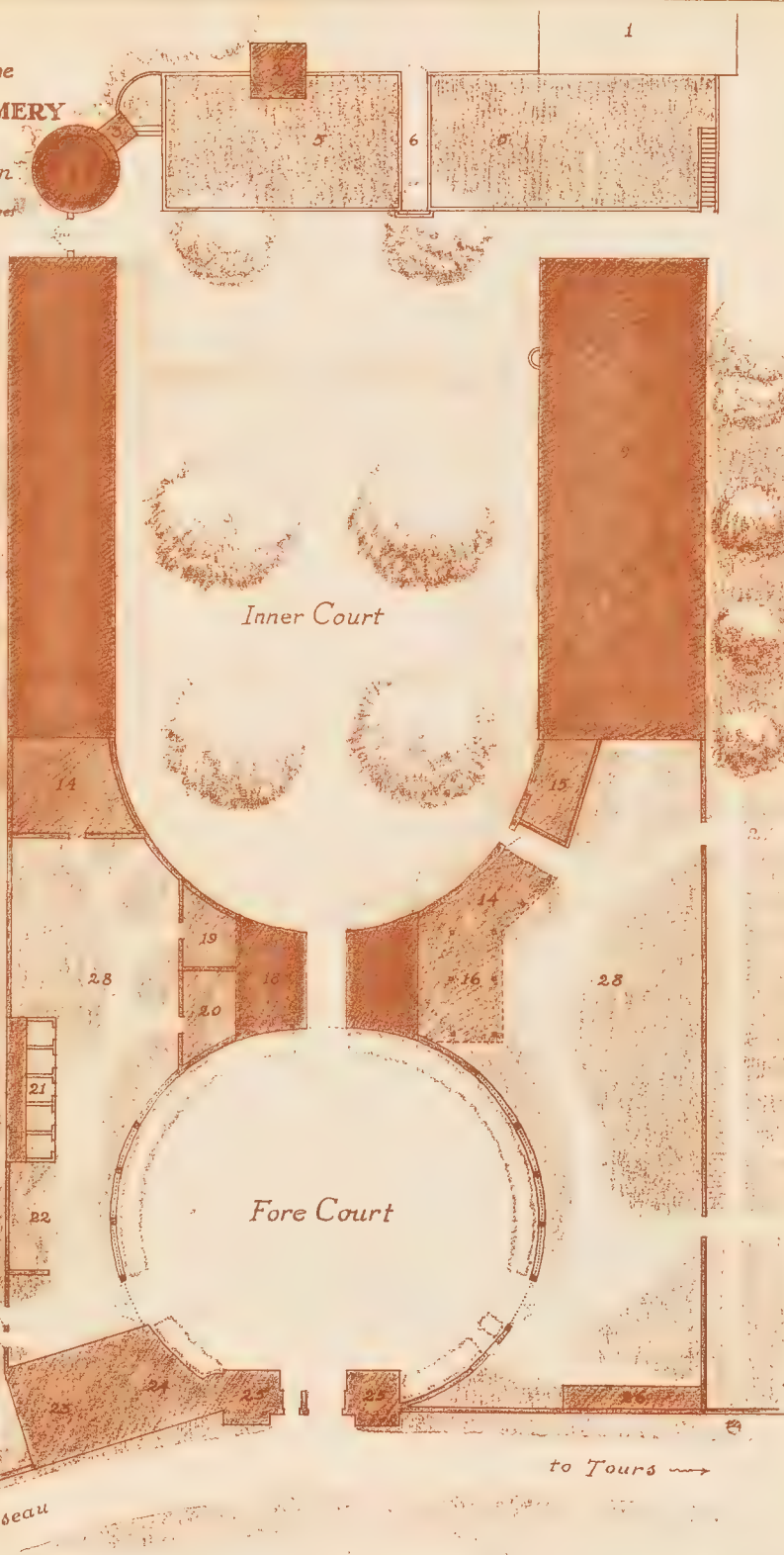
Front on the River



Outbuildings of the
CHATEAU OF SAUMERY
near
Huisseau-sur-Cosson

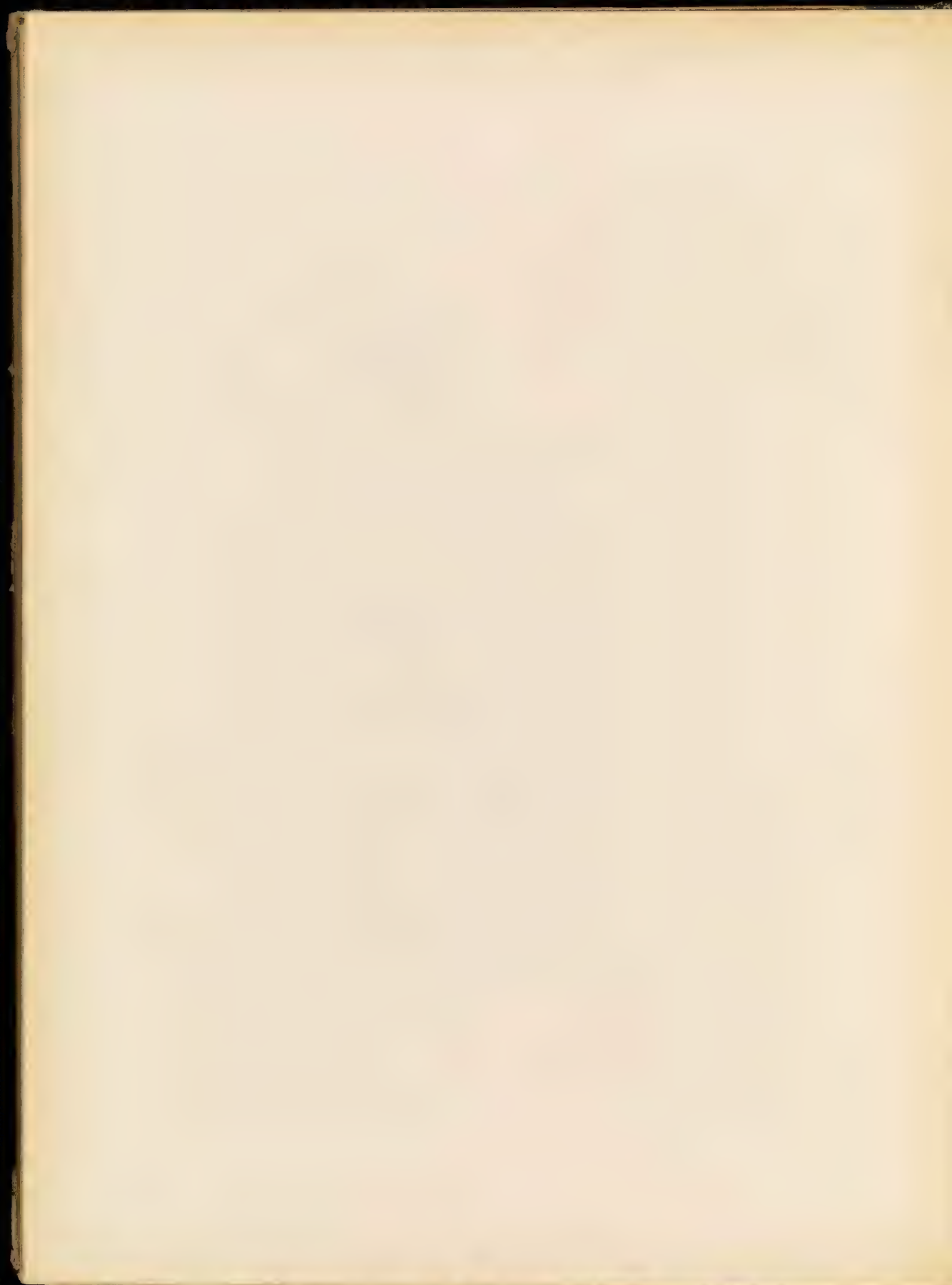
Scale 0 50 feet

1. Chateau
2. Pavillion
3. Watergate
4. Pigeon-cote
5. Moat, 10 deep
6. Bridge
7. Well
8. Stablemen
9. Carriages
10. Automobiles
11. Horses
12. Greenhouse
13. Palms in tubs
14. Firewood
15. Tools
16. Farm Wagons
17. Fruit Storage
18. Laundry
19. Chickens
20. Bakehouse
21. Pigs & Rabbits
22. Manure Pit
23. Cowbarn
24. Cowherd
25. Gatekeeper
26. Hounds
27. Vegetables & Fruit Garden
28. Service Courts



OUTBUILDINGS OF THE CHATEAU OF SAUMÉRY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

Plan





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

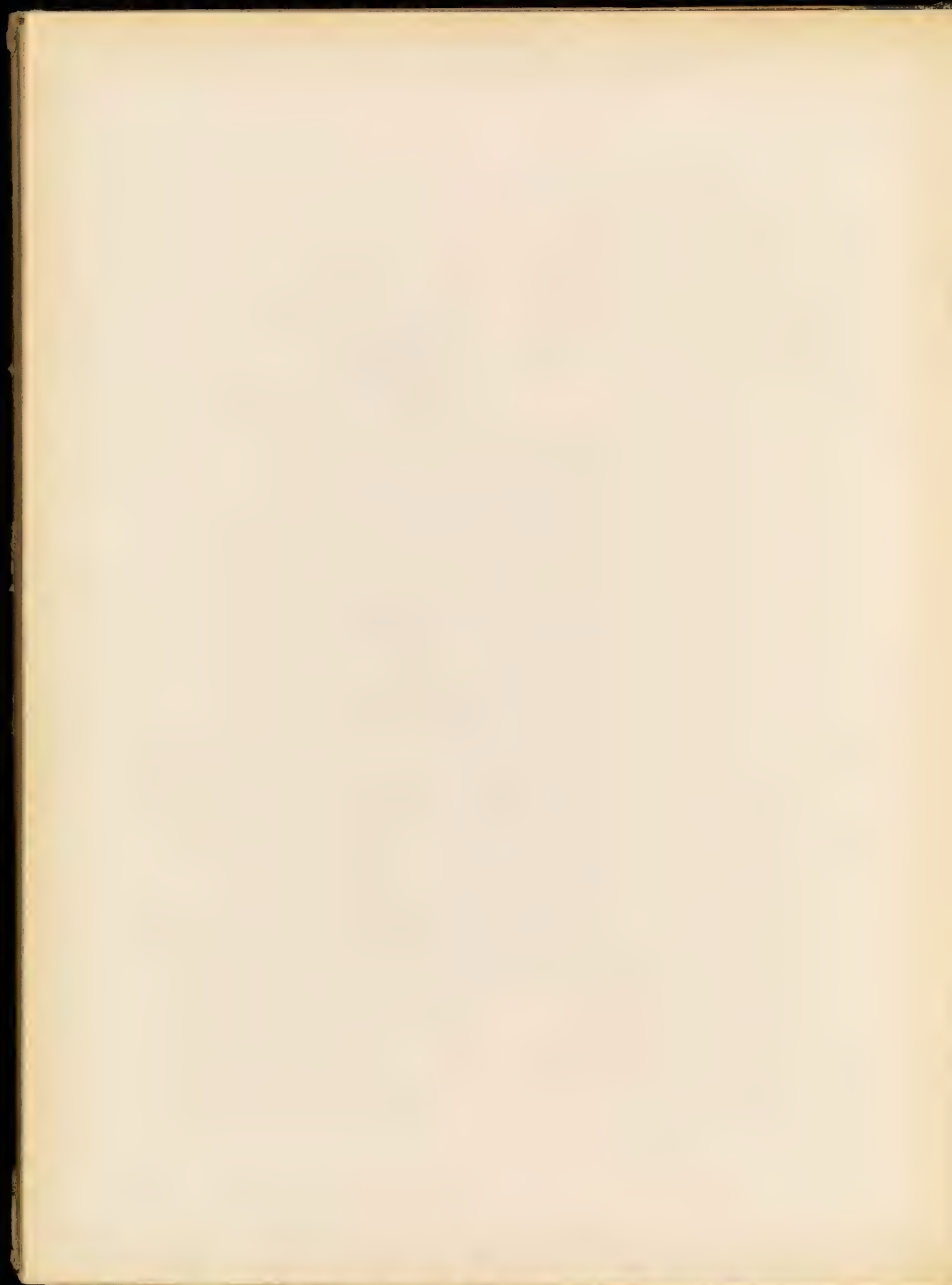
Great Gate House from First Gate





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

Great Gate House

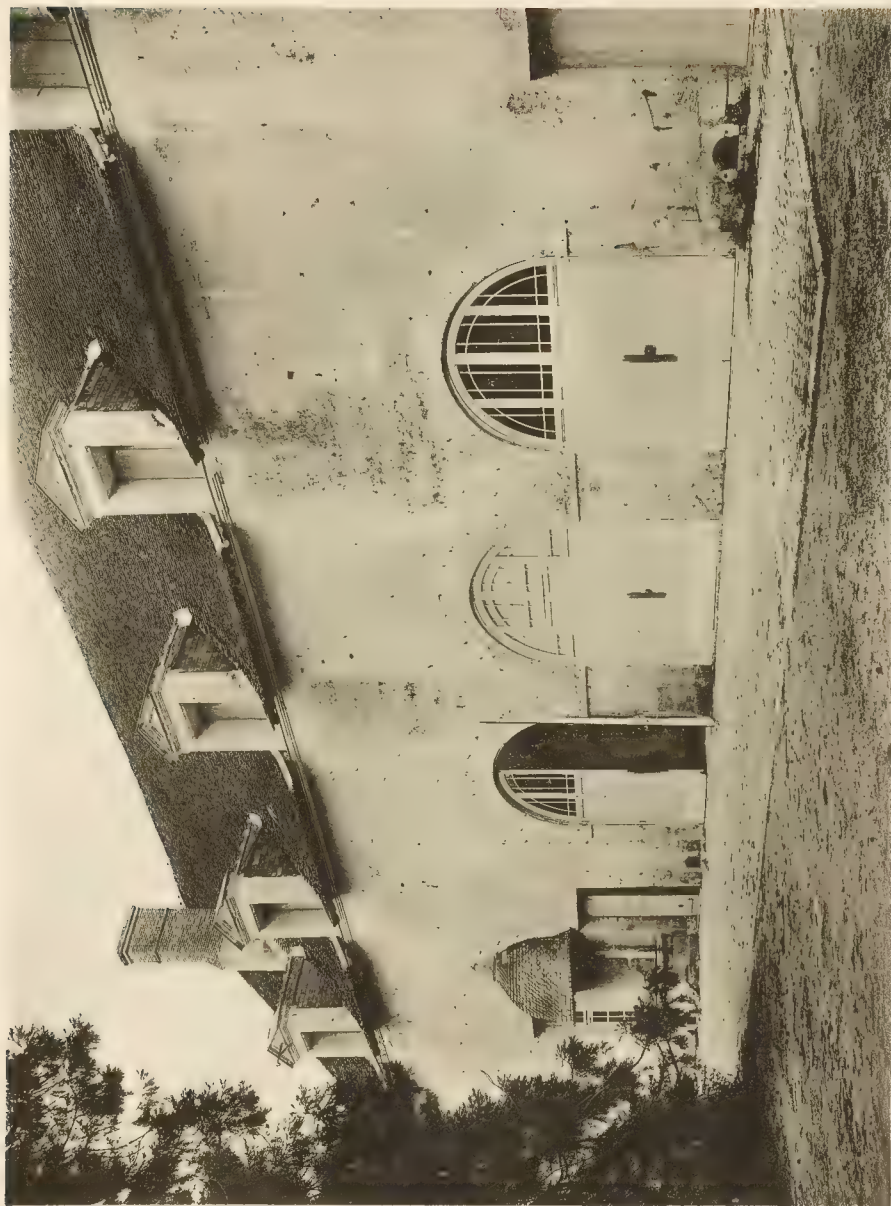




OUTBUILDINGS OF THE CHATEAU OF SAUMÉRY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

Great Gate House from Inner Court





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

Garage





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

Well





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

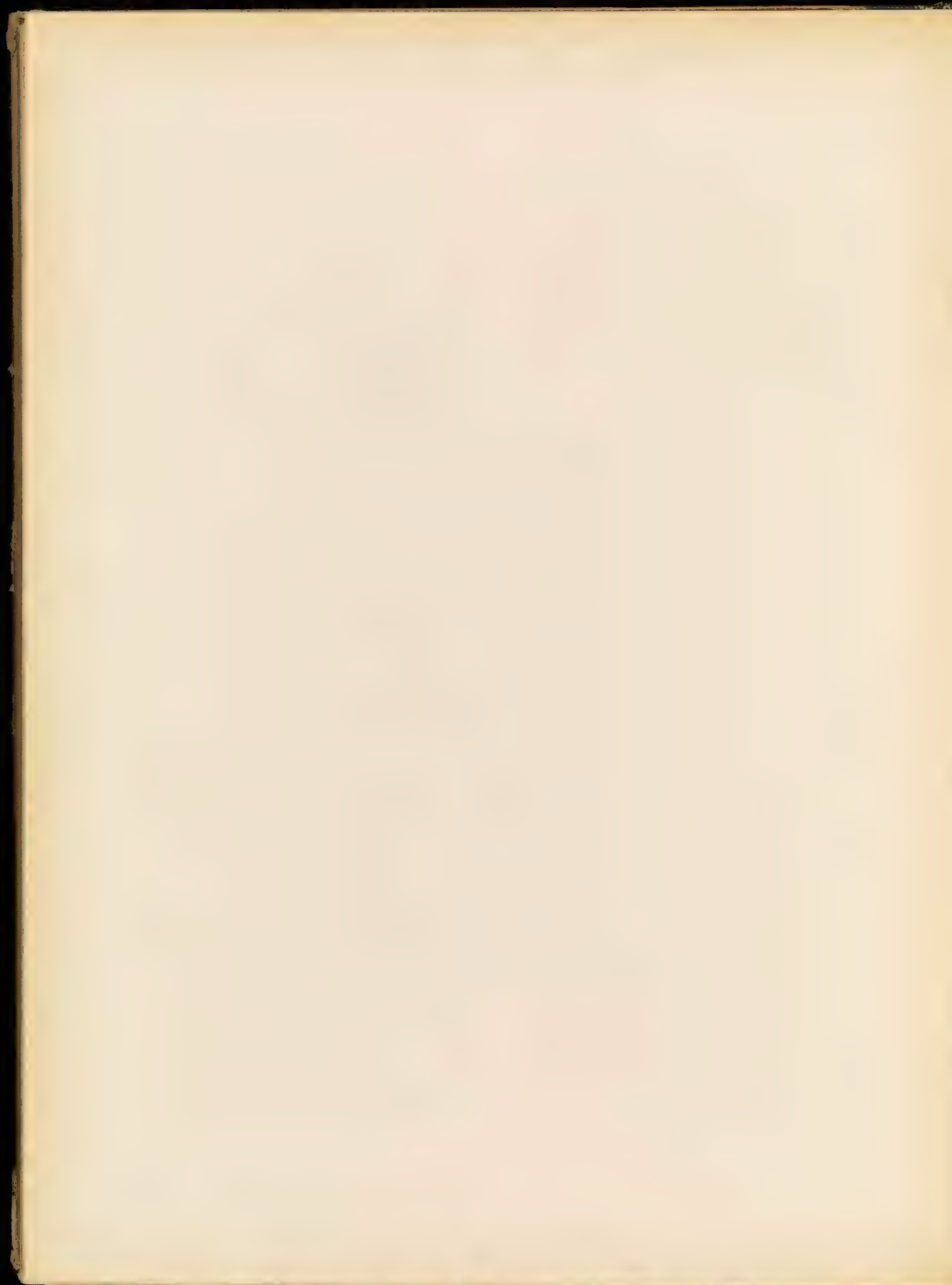
Pigeon House





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIRE-ET-CHER)

Bedroom on Ground Floor

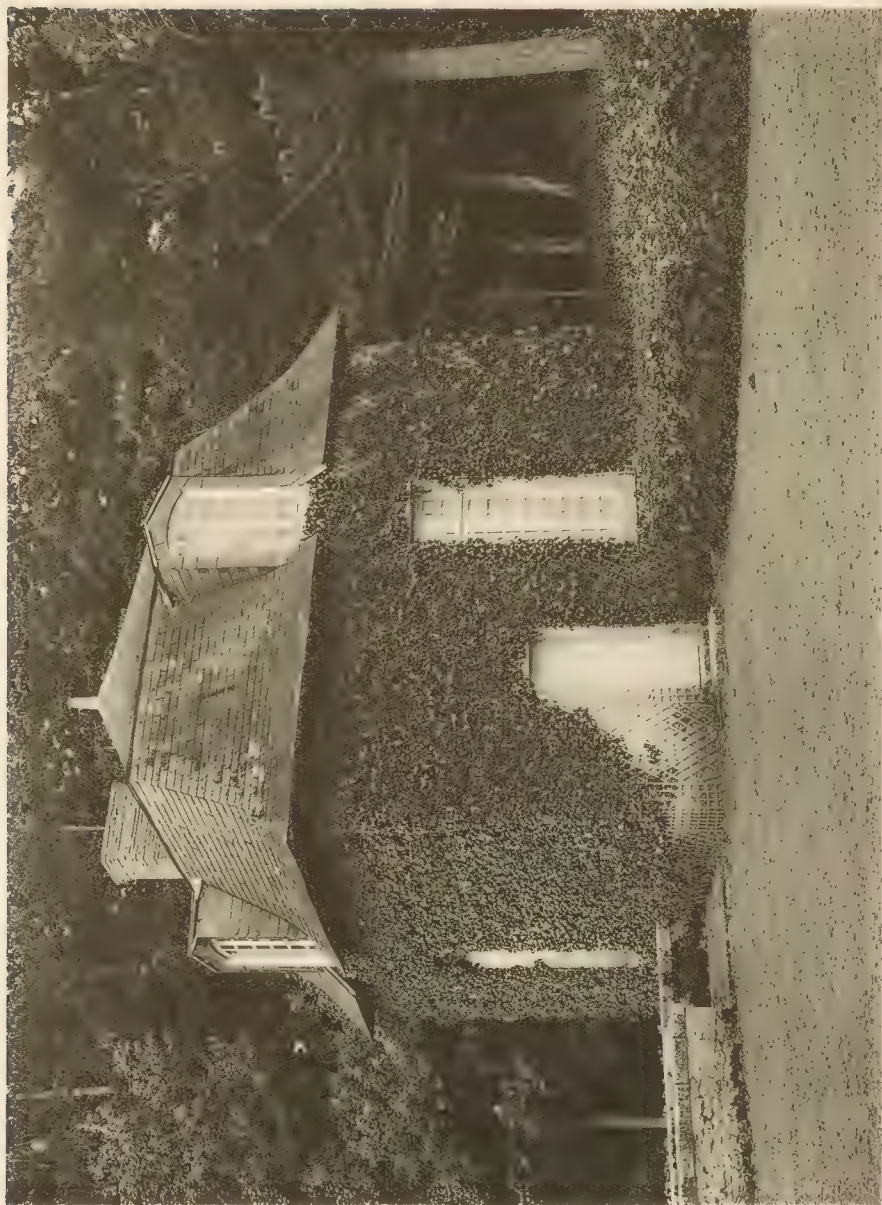




OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSIEU-SUR-COSSON (LOIR-ET-CHER)

Drawing-room





OUTBUILDINGS OF THE CHATEAU OF SAUMERY, HUISSEAU-SUR-COSSON (LOIR-ET-CHER)

Priest's House



"THE HIGH HOUSE"

at St. Privée, near Orleans.



Cultivated Land

Cultivated Land

Clipped Trees over Path

Vegetable Garden

Rear Court

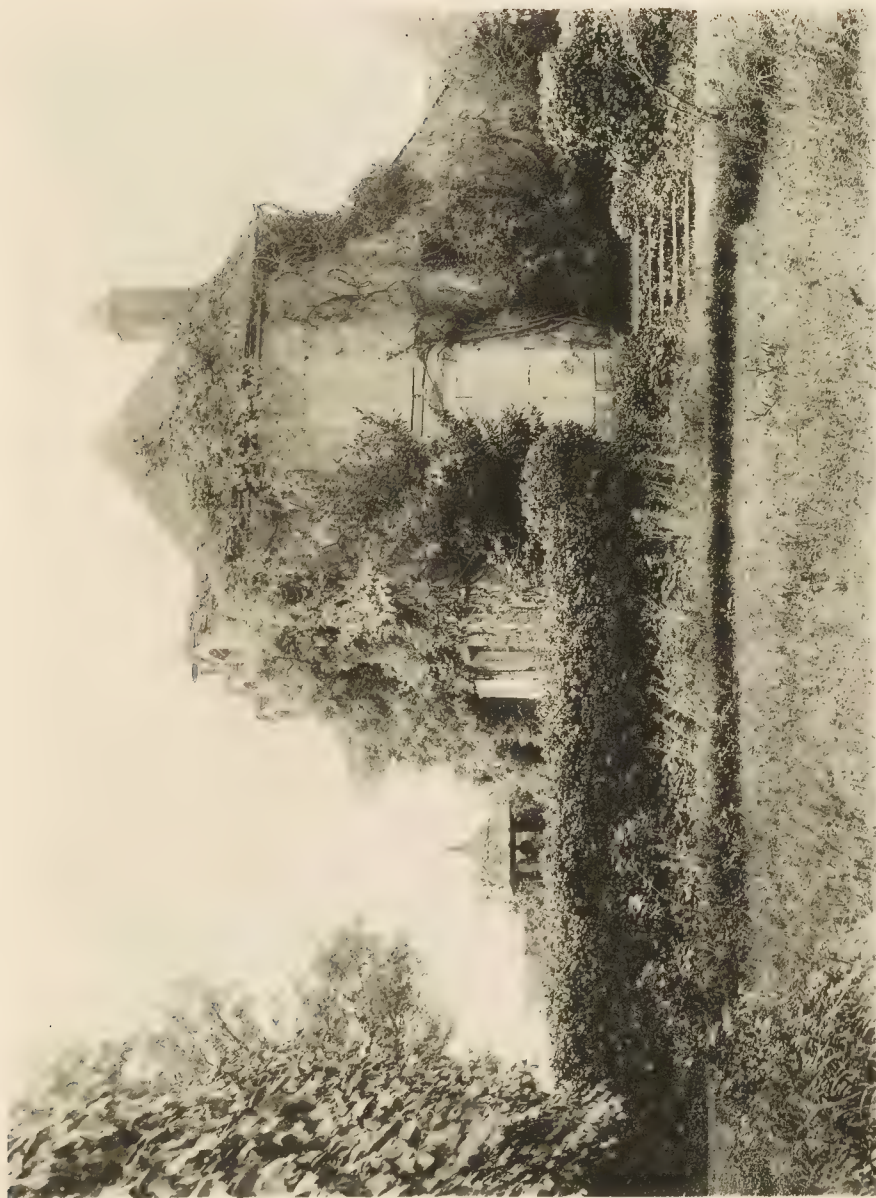
Fore Court

"THE HIGH HOUSE", ST. PRIVÉE (ORLÉANS)

Plan







"THE HIGH HOUSE", ST. PRIVÉE (ORLÉANS)

Garden End of House





"THE HIGH HOUSE", ST. PRIVÉE (ORLÉANS)

Garden





ORANGERY, BOTANICAL GARDENS (ROUEN)

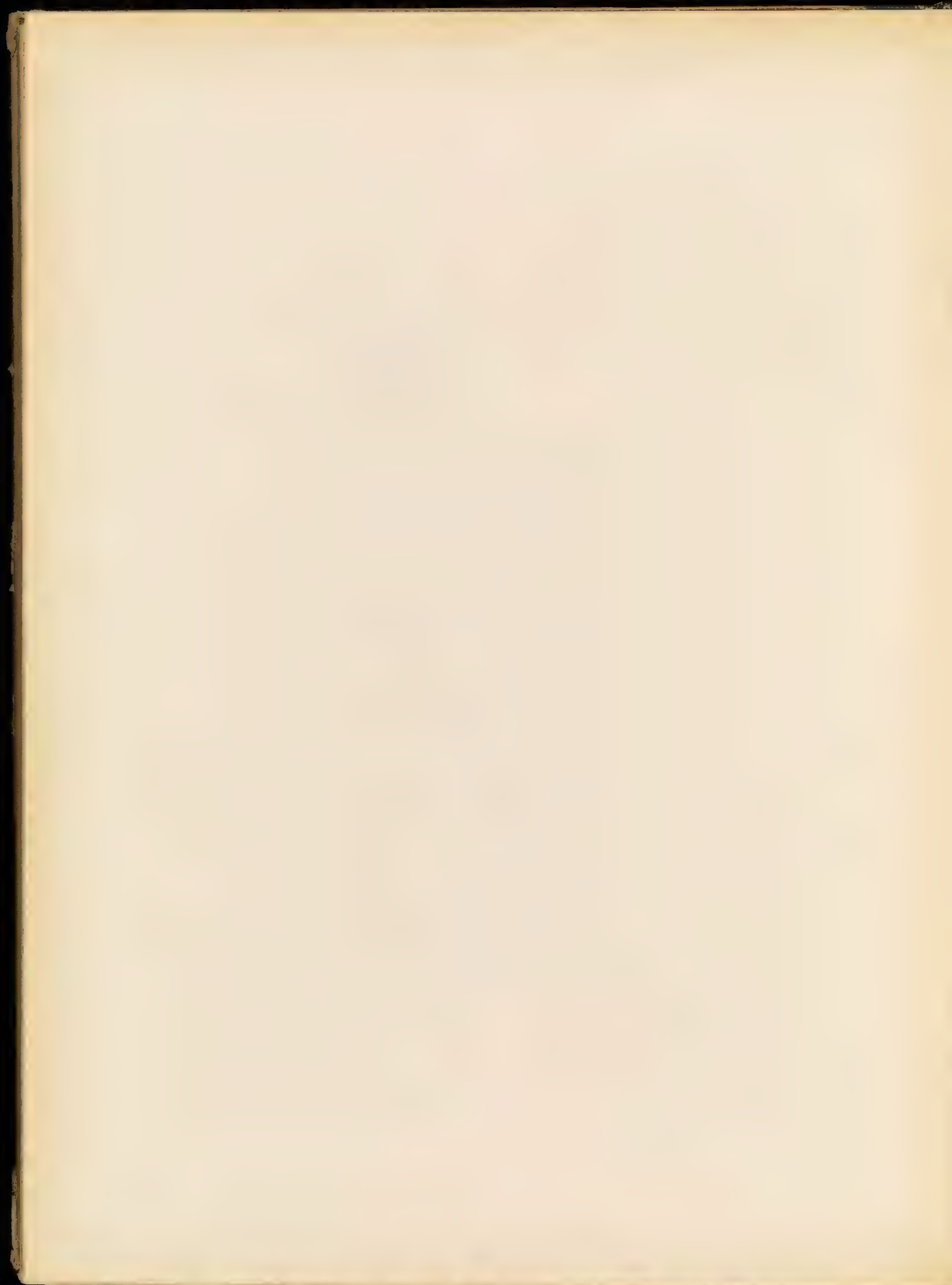
Orangerie





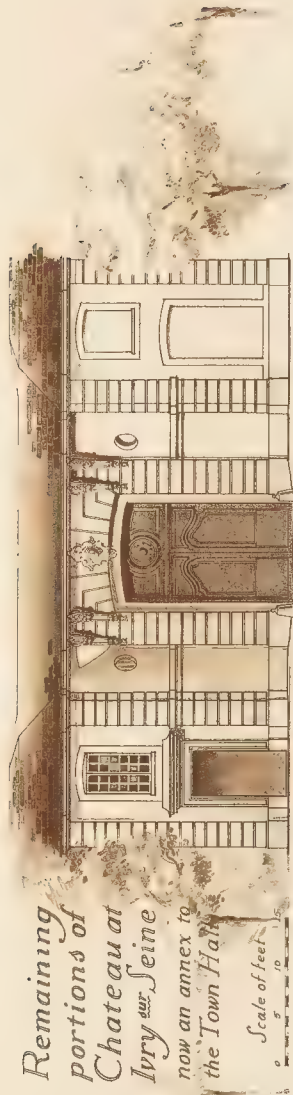
ORANGERY, BOTANICAL GARDENS (ROUEN)

Detail of End Pavilion, Orangerie

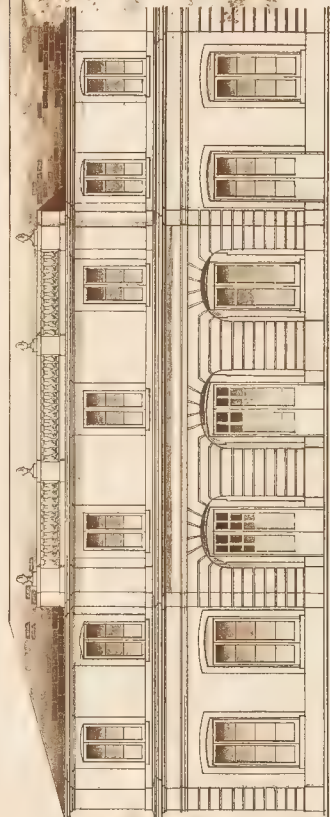


*Remaining
portions of
Chateau at
Ivry sur Seine
now an annex to
the Town Hall*

*Scale of feet
0 5 10*



Street Side of Entrance



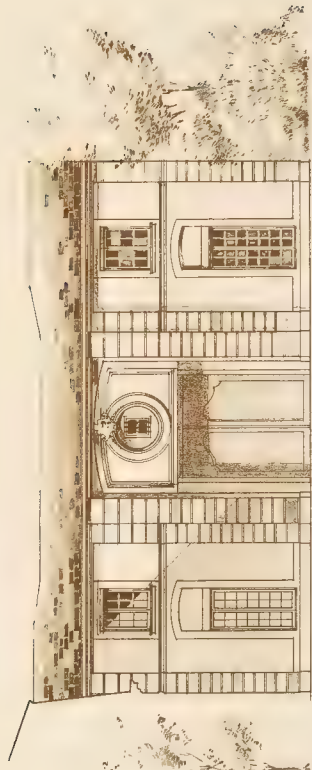
Garden Side of Wing

ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)
Exterior Elevations



*Remaining
portions of
Chateau at
Ivry-sur-Seine
now an annex to
the Town Hall.*

Scale of feet



Court Side of Entrance



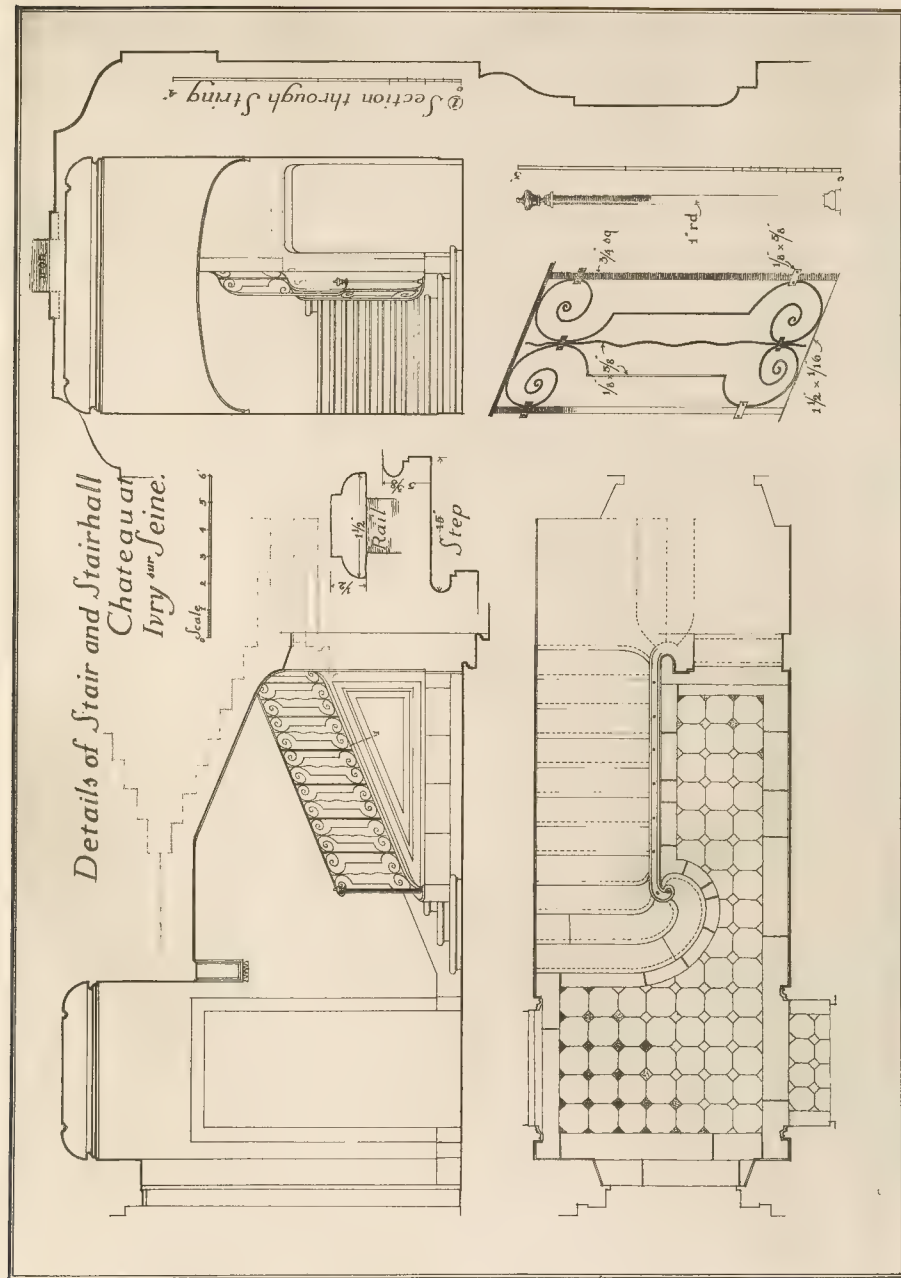
Court Side of Wing

ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Court Elevations



*Details of Stair and Stairhall
Chateau at
Ivry sur-Seine.*

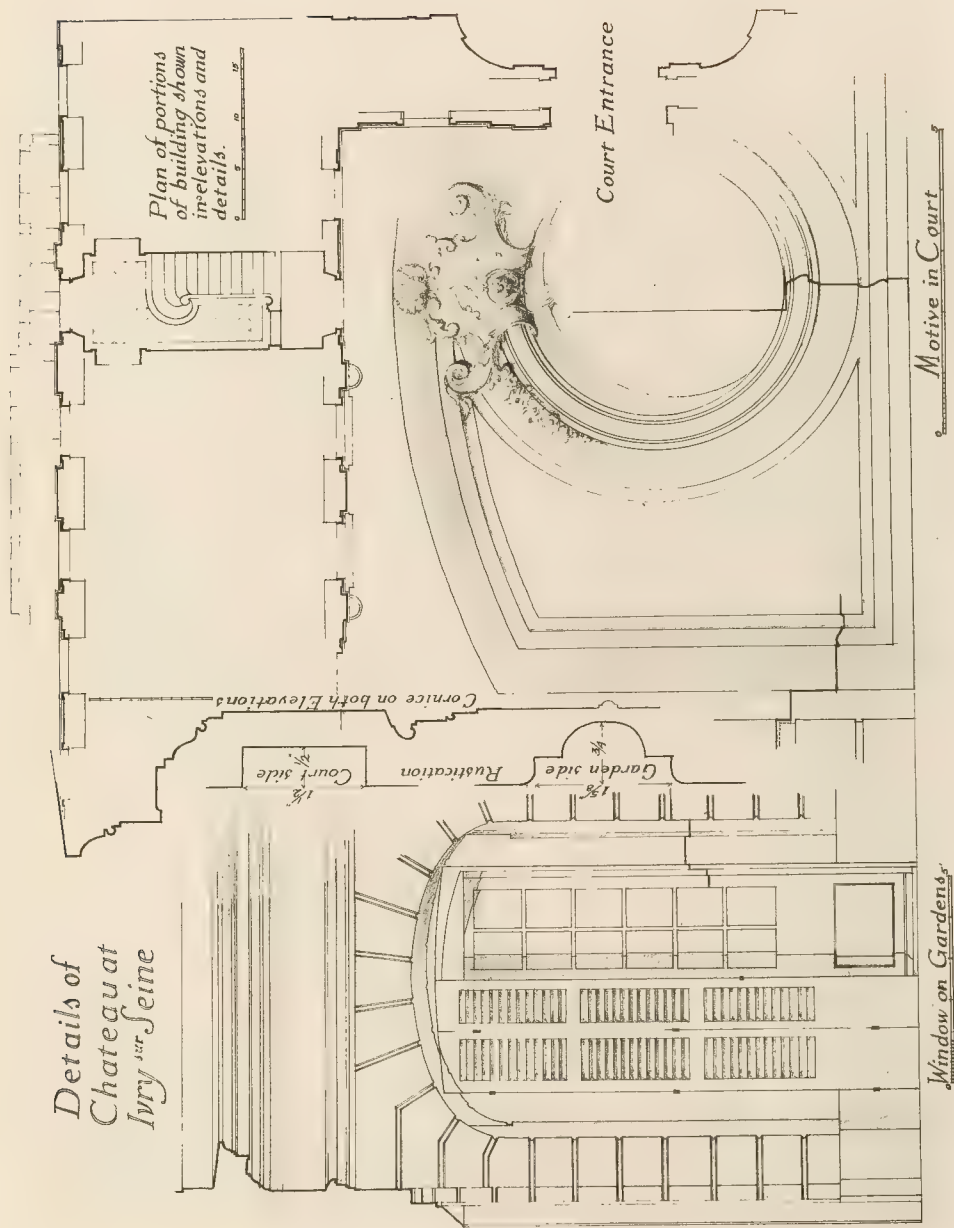


ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Stair Details



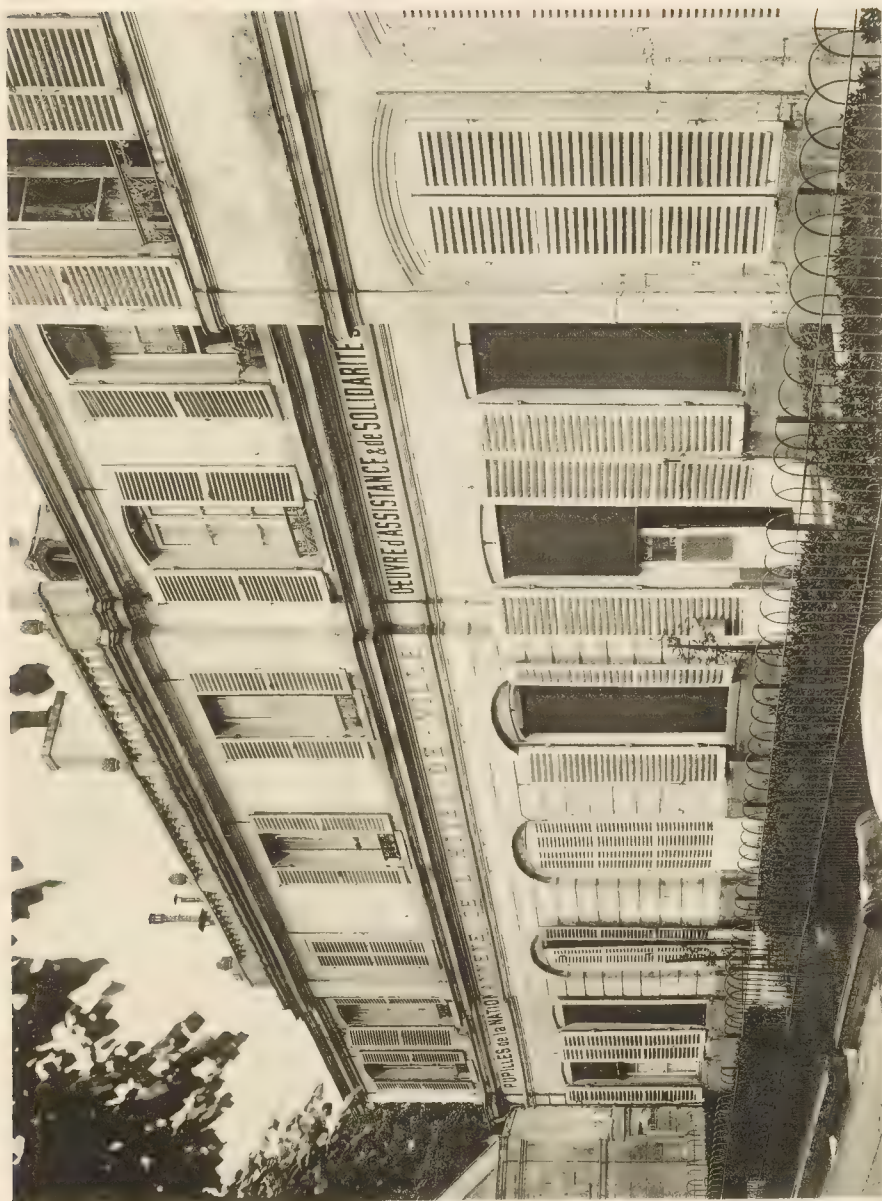
*Details of
Chateau at
Ivry sur Seine*



ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Exterior Details and Plan





ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Front on Square





ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Court Front

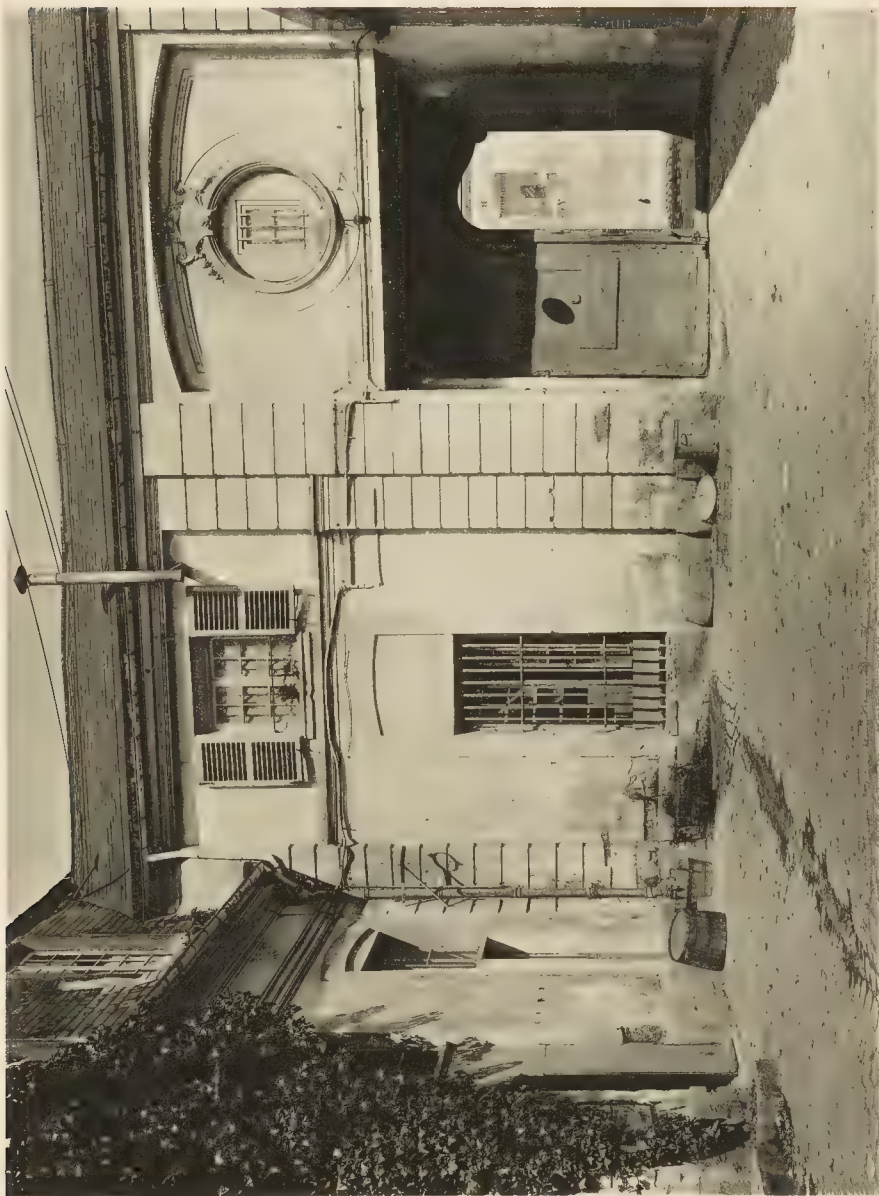




ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Street side Court Gateway





ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Court side Court Gateway

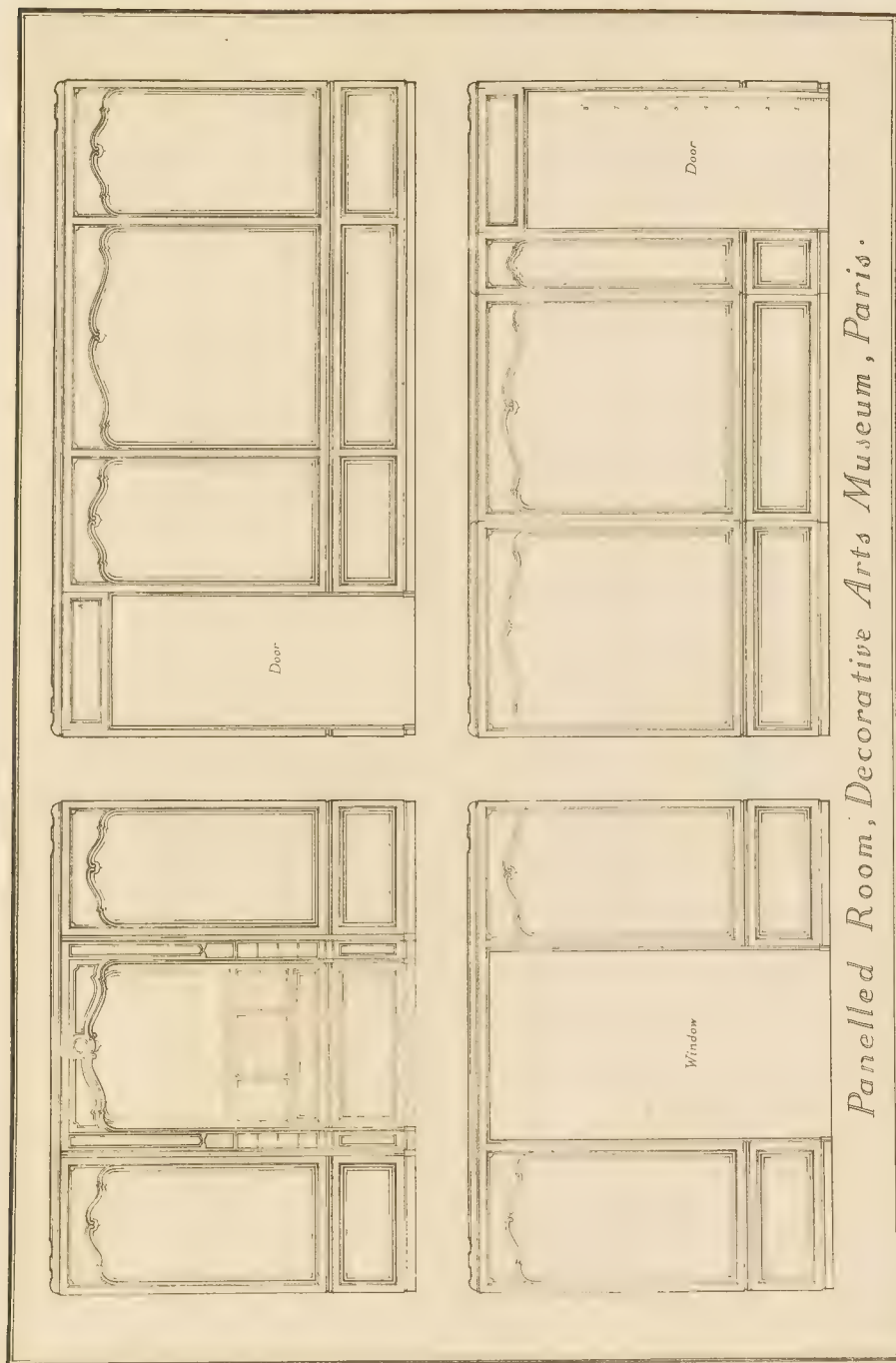




ANNEX TO THE CITY HALL, IVRY-SUR-SEINE (PARIS)

Staircase



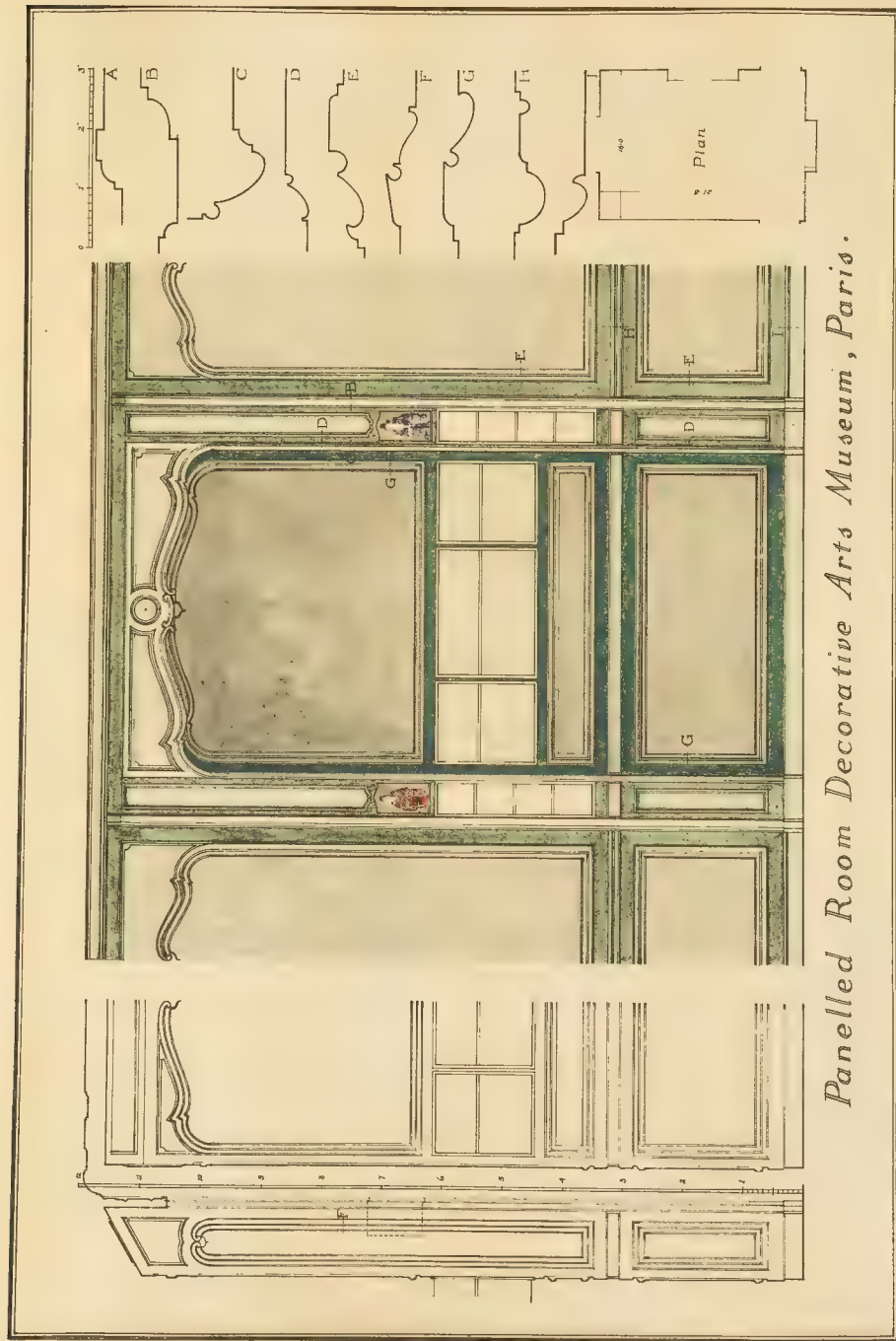


Panelled Room, Decorative Arts Museum, Paris.

PANELLING OF THE PERRIN ROOM, MUSEUM OF DECORATIVE ARTS, PARIS

Elevations





Panelled Room Decorative Arts Museum, Paris.

PANELLING OF THE PERRIN ROOM, MUSEUM OF DECORATIVE ARTS, PARIS

Detail





PANELLING OF THE PERRIN ROOM, MUSEUM OF DECORATIVE ARTS, PARIS

Niche for Desk

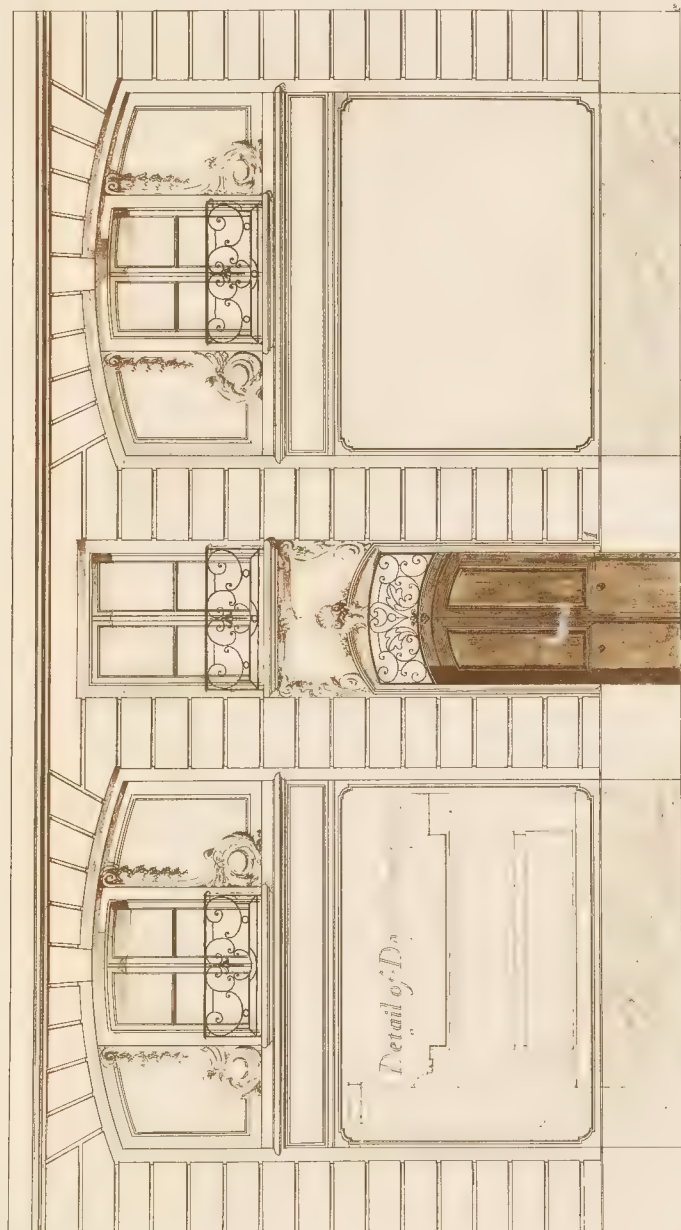




PANELLING OF THE PERRIN ROOM, MUSEUM OF DECORATIVE ARTS, PARIS

Side Wall

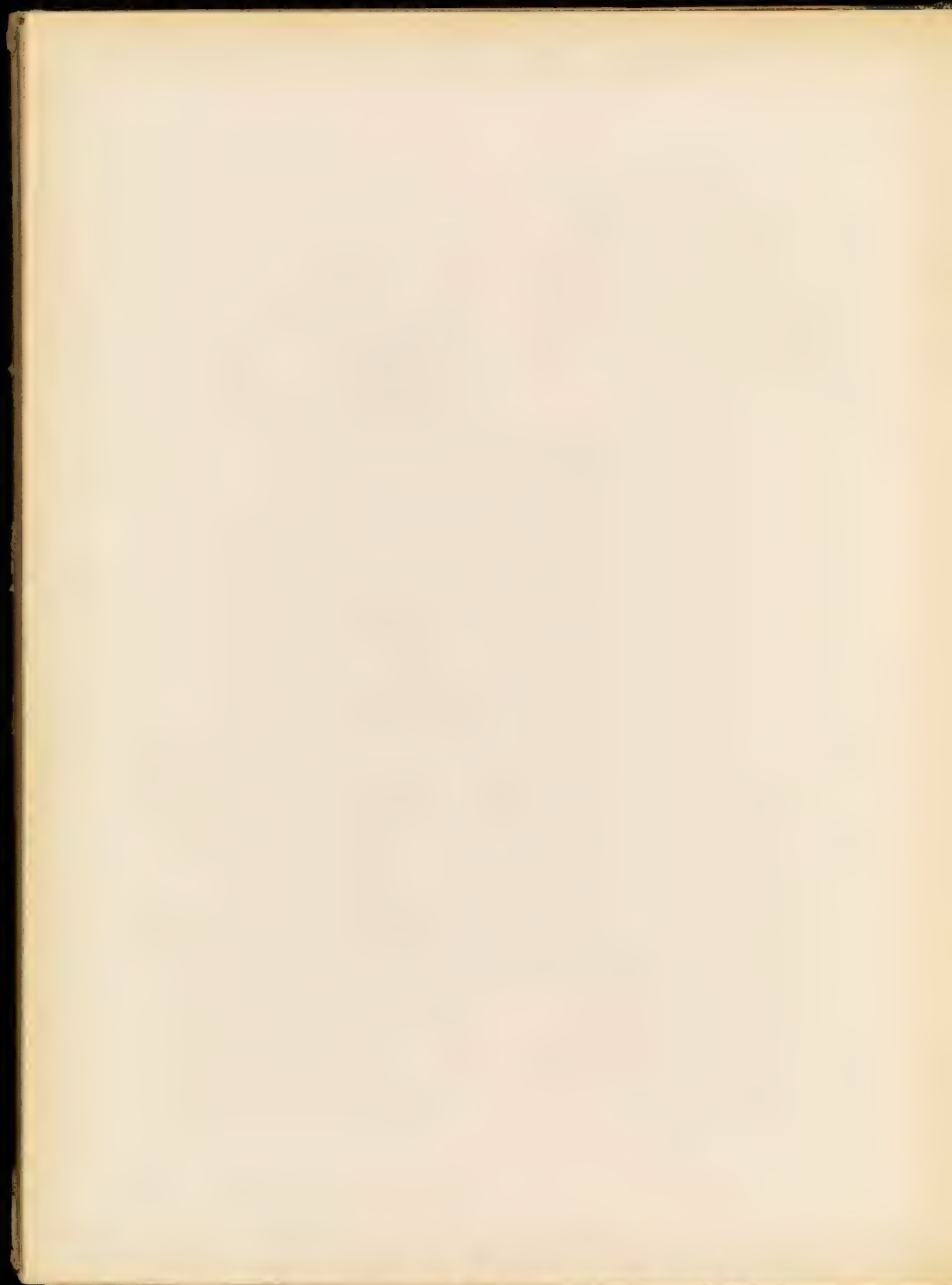




Shops at 24 rue de Grenelle, Paris

24, RUE DE GRENNELLE, PARIS

Elevation





24, RUE DE GRENNELLE, PARIS

Detail of Door





CHATEAU OF MONTJALINS, NEAR AVALLON (YONNE)

Entrance Front

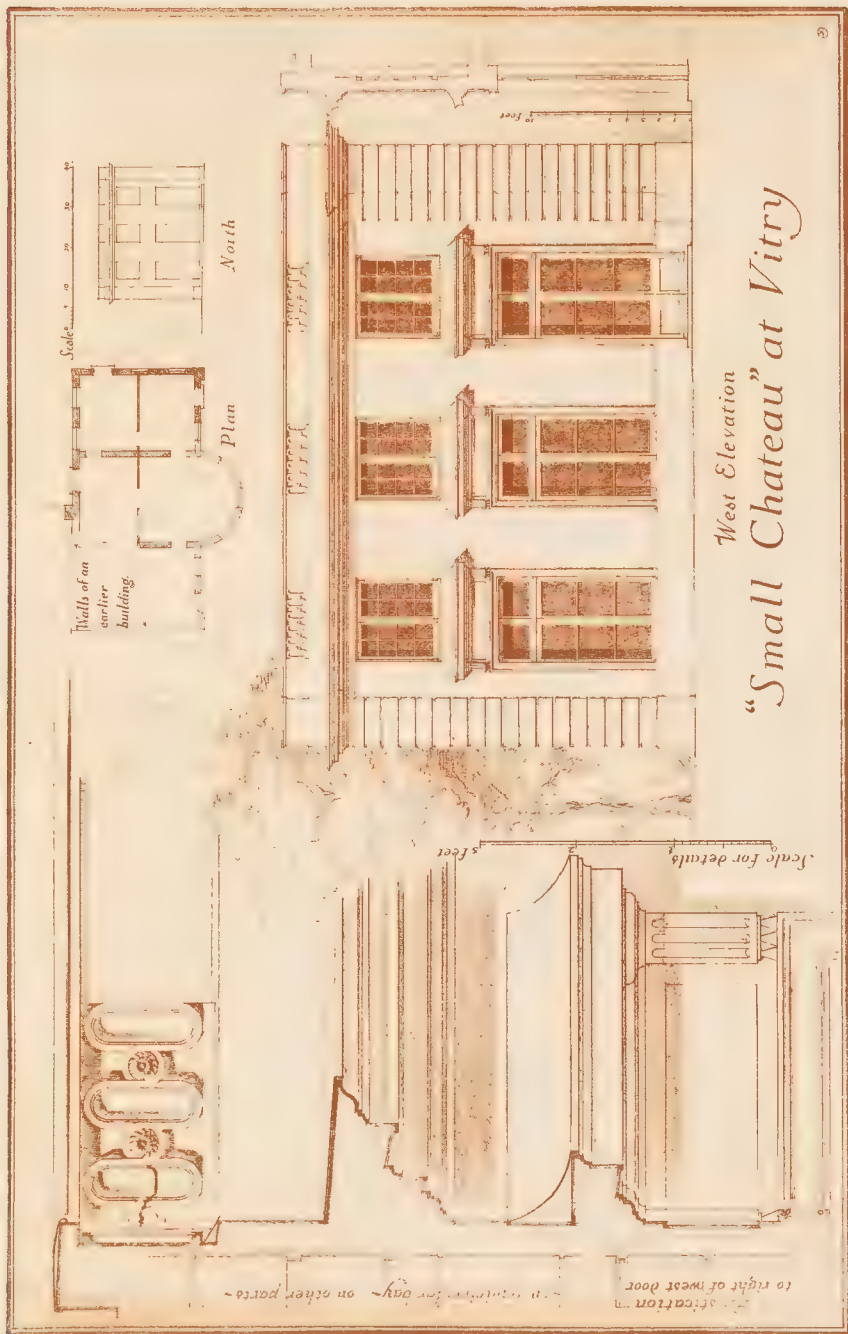




CHATEAU OF MONTJALINS, NEAR AVALLON (YONNE)

Main Entrance

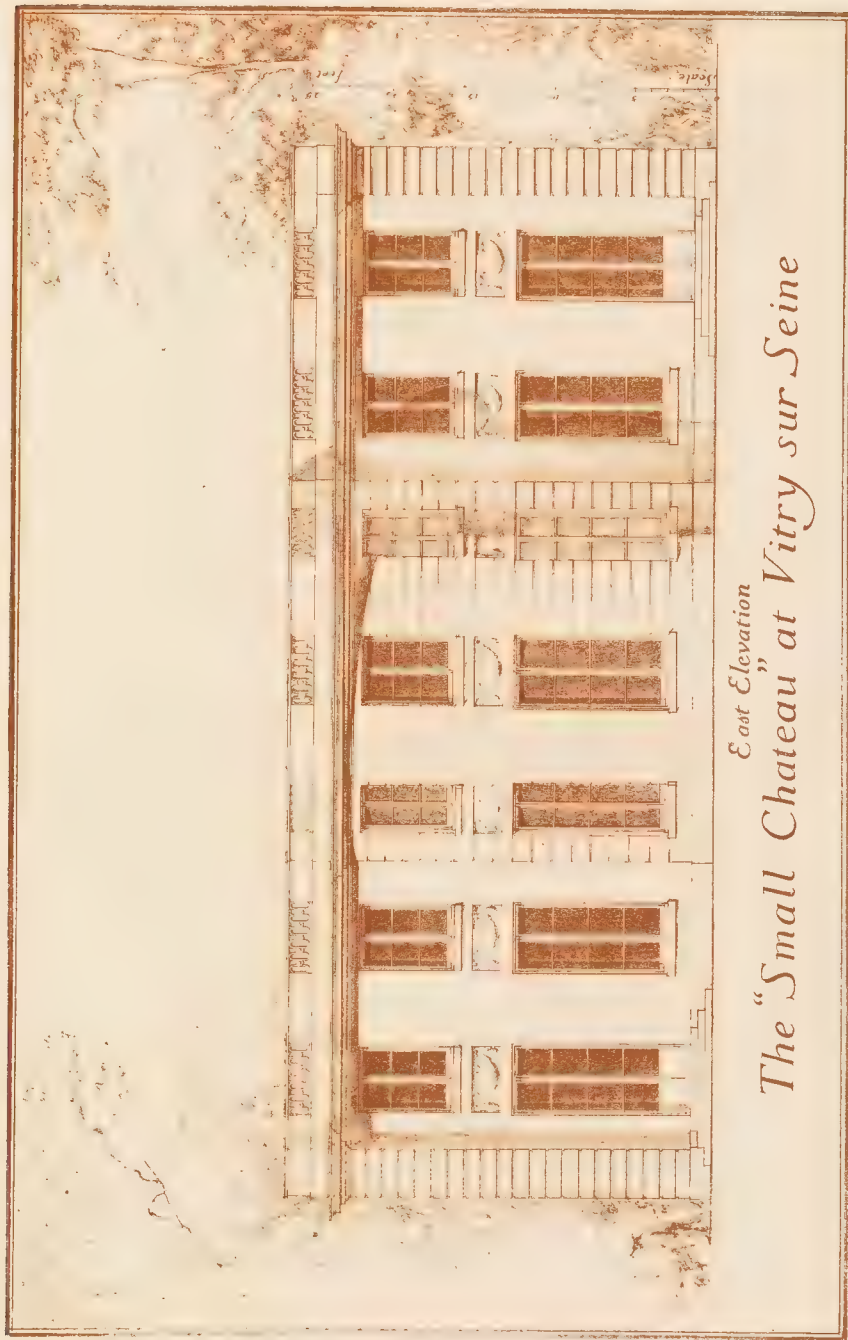




LITTLE CHATEAU, VITRY, PARIS

Front Elevation





East Elevation
The "Small Chateau" at Vitry sur Seine

LITTLE CHATEAU, VITRY, PARIS
Rear Elevation

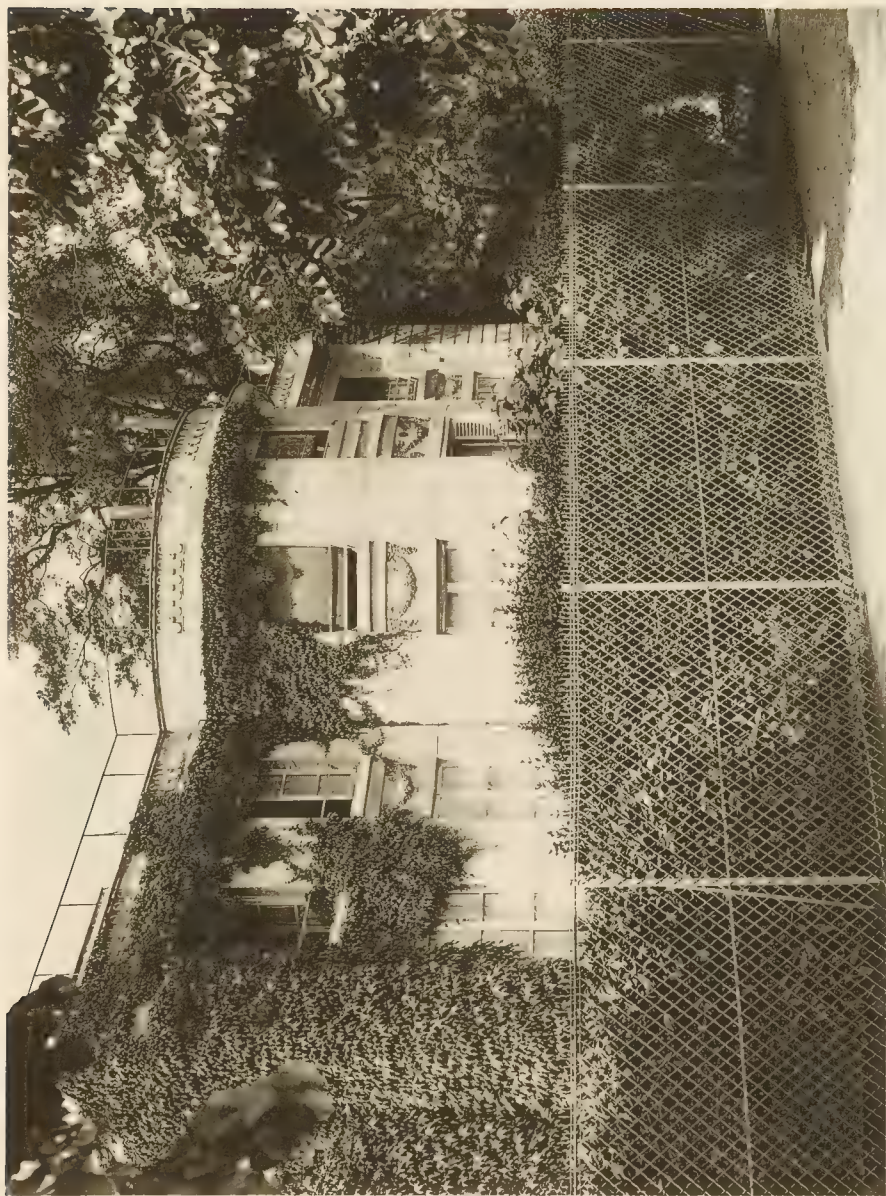




LITTLE CHATEAU, VITRY, PARIS

Garden Front





LITTLE CHATEAU, VITRY, PARIS

Street Front





LITTLE CHATEAU, VITRY, PARIS

Detail of Window



No 2 Avenue de Boispréau, Malmaison



2, AVENUE DE BOIS-PREAU, MALMAISON

Plan





No 2 Avenue de Boispréau, Malmaison.

2, AVENUE DE BOIS-PRÉAU, MALMAISON

Street Elevation



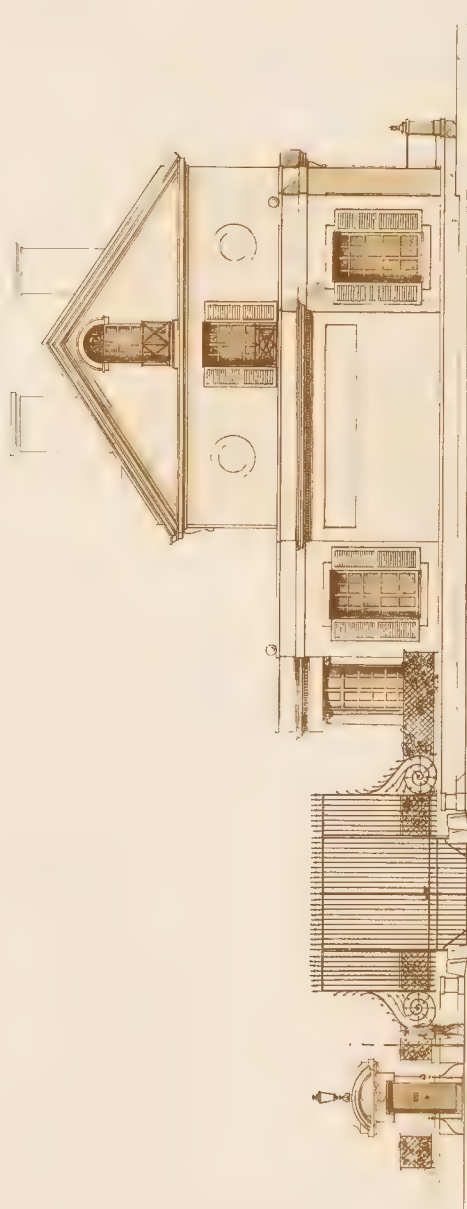


No 2 Avenue de Boispréau, Malmaison.

2, AVENUE DE BOIS-PRÉAU MALMAISON

Garden Elevation





No 2 Avenue de Boispréau, Malmaison.

2. AVENUE DE BOIS-PREAU, MALMAISON

Side Elevation and Gate





2. AVENUE DE BOIS-PREAU, MALMAISON

Detail





2, AVENUE DE BOIS-PRÉAU, MALMAISON

Front toward St. Germain Road





2, AVENUE DE BOIS-PRÉAU MALMAISON

End on avenue de Bois-Préau





2, AVENUE DE BOIS-PRÉAU, MALMAISON

Garden Front





2, AVENUE DE BOIS-PRÉAU MALMAISON

Entrance Gate





2, AVENUE DE BOIS-PREAU, MALMAISON

Gallery Bay





2, AVENUE DE BOIS-PRÉAU, MALMAISON

Dining-room





GALERIE BORDELAISE, BORDEAUX

Elevation and Plan





GALERIE BORDELAISE, BORDEAUX

Shop Front





GALERIE BORDELAISE, BORDEAUX

End of Gallery





*Fountain
on the Quai des Salinières, Bordeaux.*

COLUMN FOUNTAIN, BORDEAUX

Elevation





FOUNTAIN, ST. PIERRE-SUR-DIVES (CALVADOS)





FONT AT THE ABBEY OF VÉZELAY (YONNE)





DOOR OF TOWN-HALL, SAULIEU (CÔTE-D'OR)





SHOEMAKER'S SHOP, CAUDEBEC-EN-CAUX (SEINE-INFÉRIEURE)



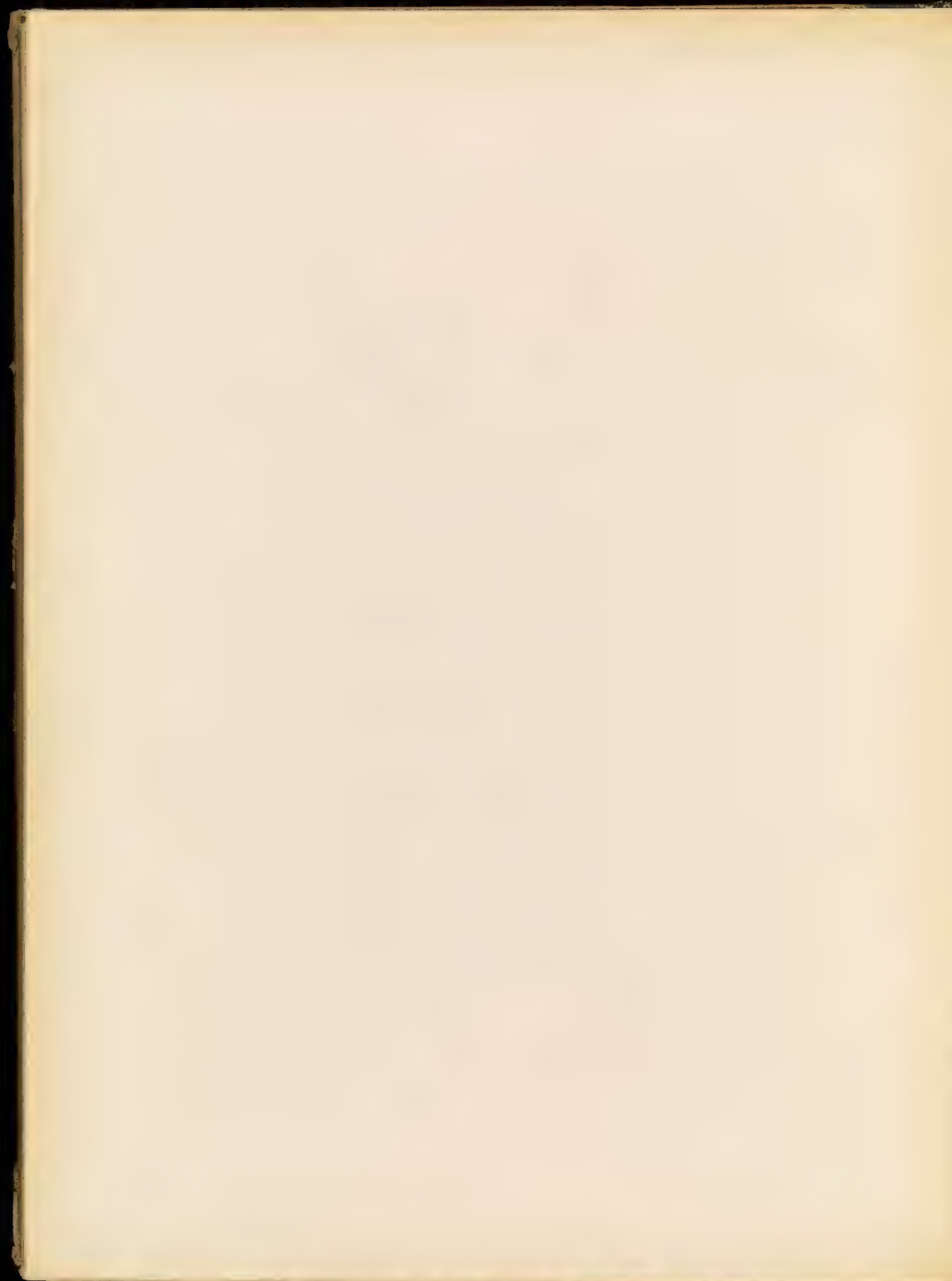


GUNSMITH'S SHOP, CHARTRES (EURE-ET-LOIR)





TOWN-HOUSE, AUTUN (SAONE-ET-LOIRE)





BALCONY, VÉZELAY (YONNE)





COURT AND SQUARE, RICHELIEU (INDRE-ET-LOIRE)

Square





COURT AND SQUARE, RICHELIEU (INDRE-ET-LOIRE)

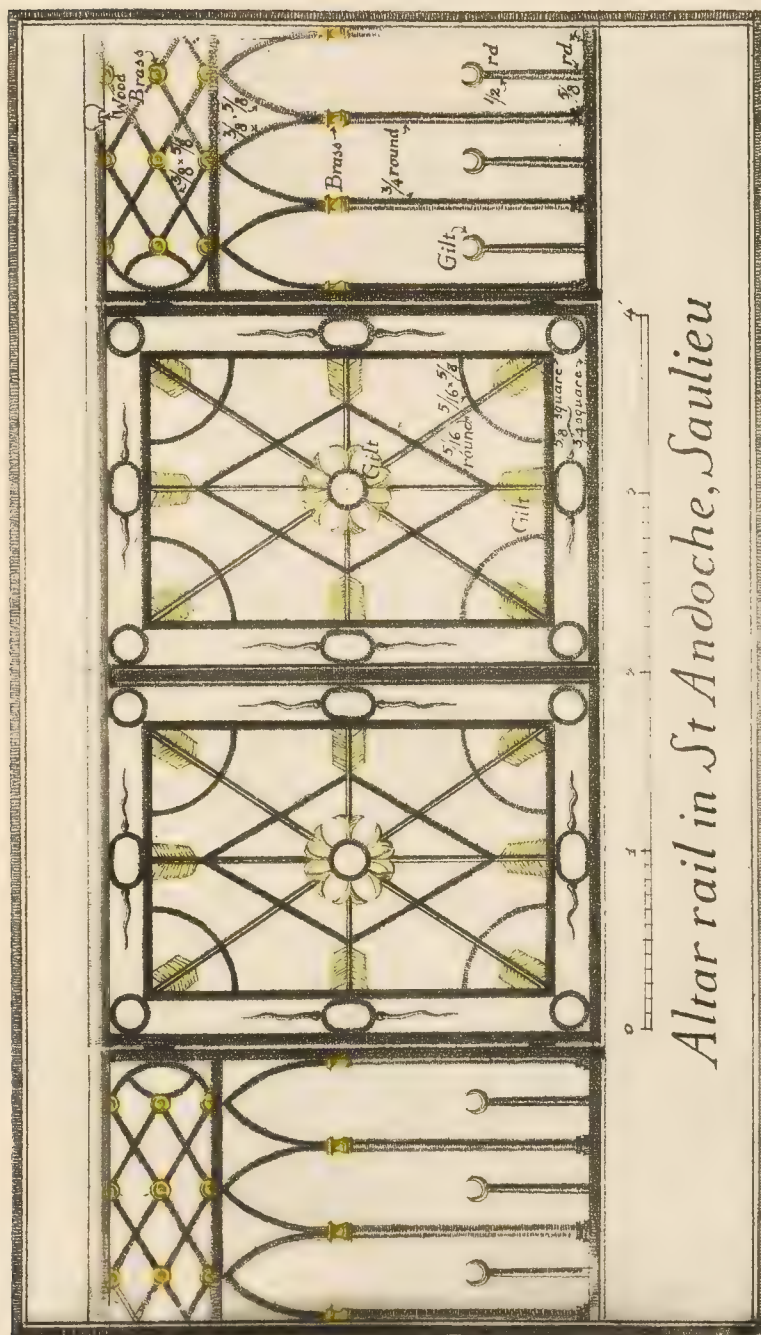
Courtyard





DOOR AT ALENÇON (ORNE)





Altar rail in St Andoche, Saulieu

ALTAR RAIL, CHURCH OF ST. ANDOCHE, SAULIEU (COTE-D'OR)





COTTAGE, NEAR VASOUY (CALVADOS)



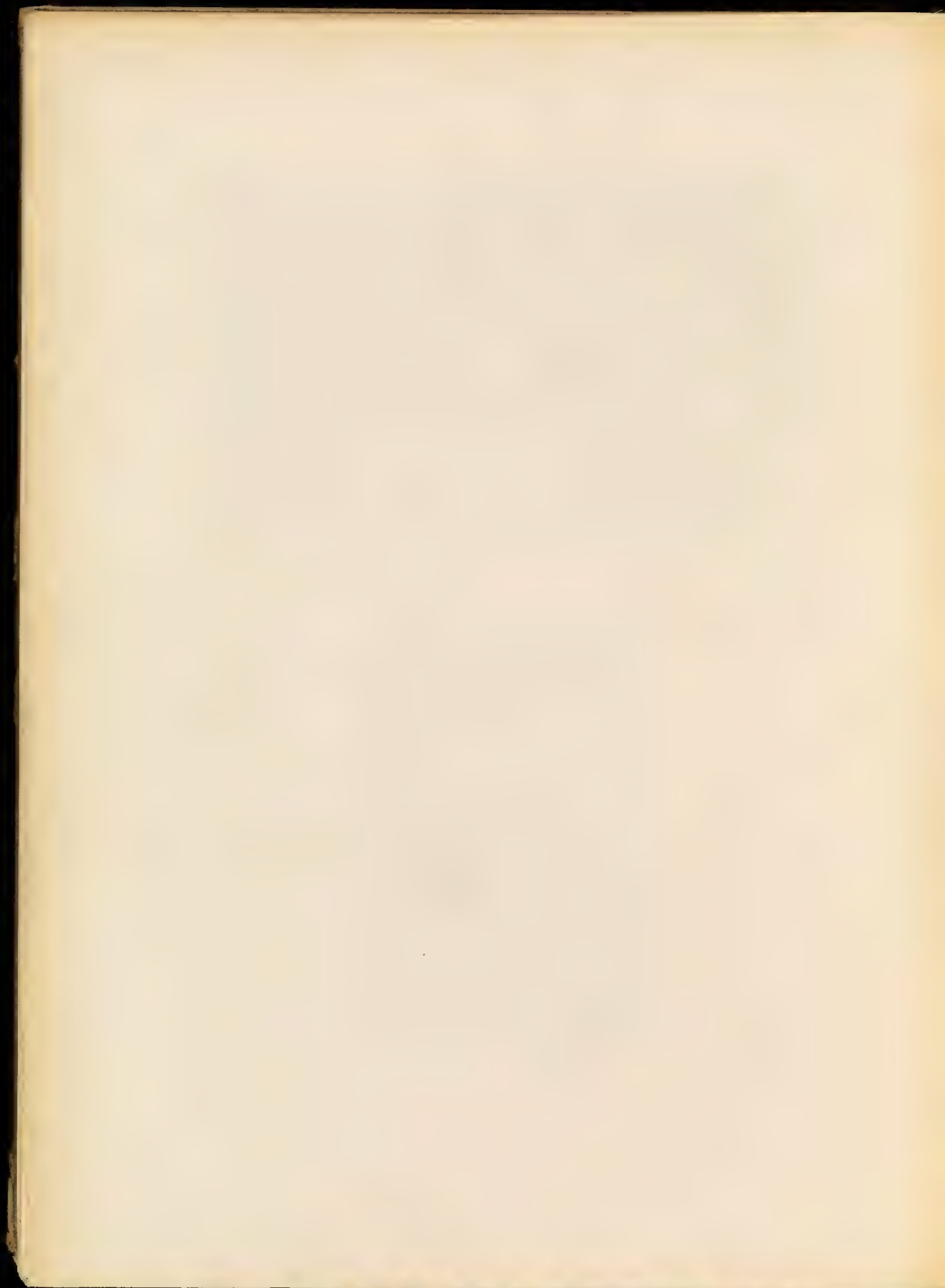


Street side of Court



Detail Court Entrance

GATEWAY TO COURT, ST. BRICE (SEINE-ET-OISE)



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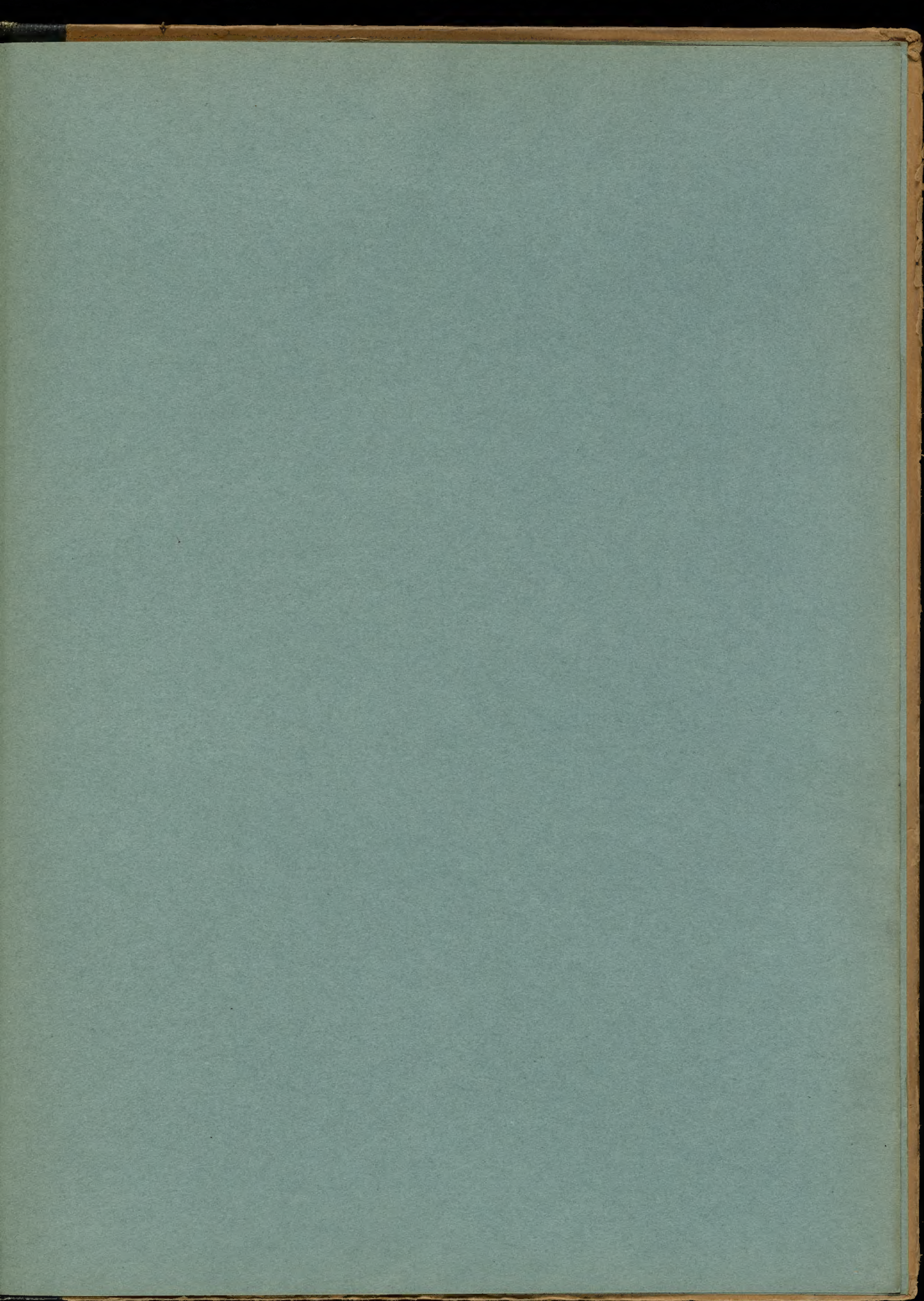
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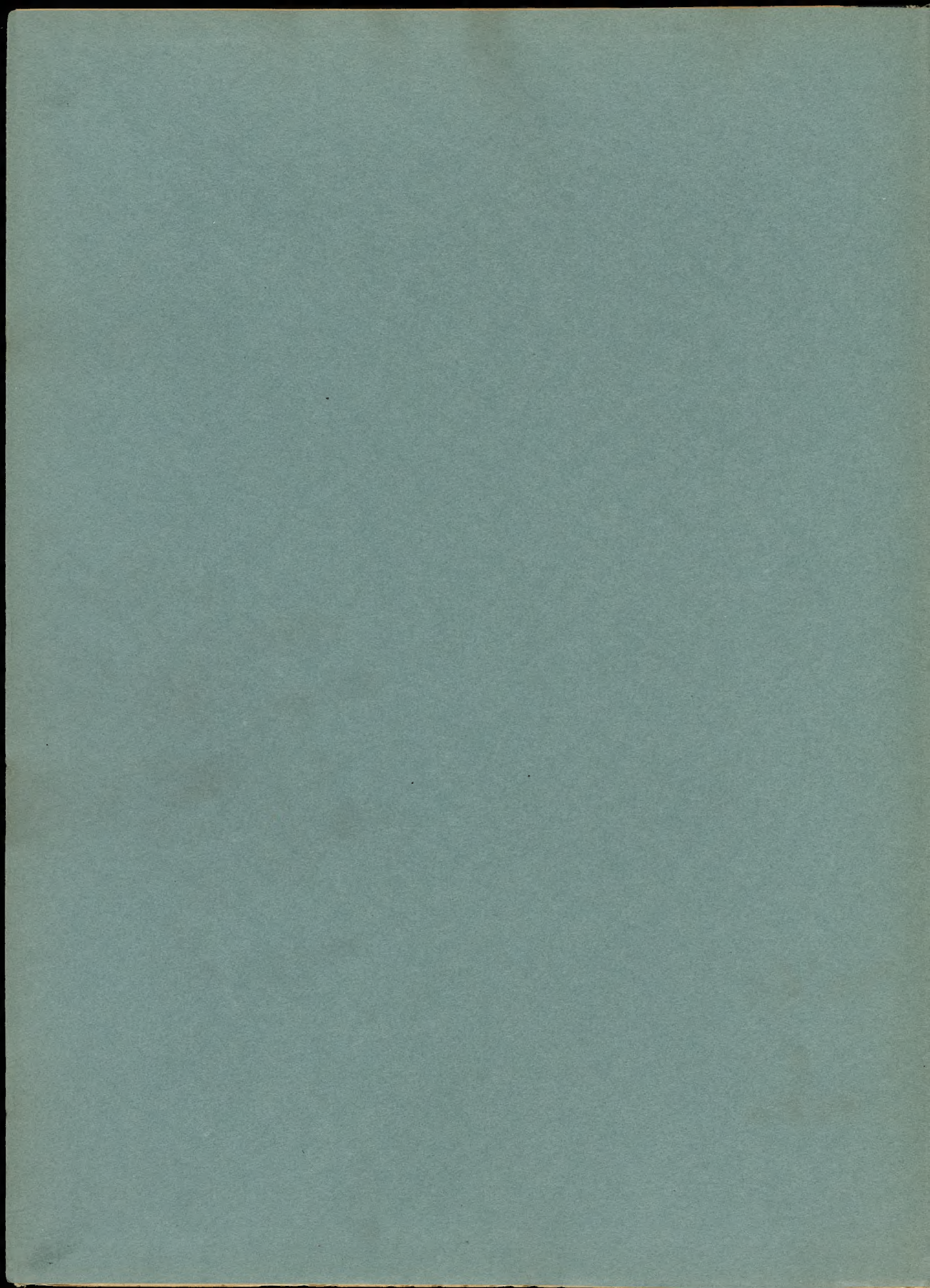
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